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EVOLUTION AND EVALUATION OF EPICS IN TAMIL

Dr. R. KASIRAJAN

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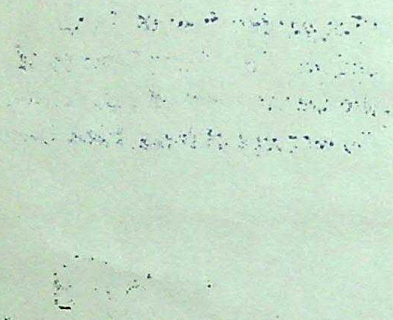

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EVOLUTION AND EVALUATION OF EPICS IN TAMIL

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Madurai
23—3—1990

Dr. R. KASIRAJAN

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SYSTEM OF TRANSLITERATION

VOWELS

a	—	அ	e	—	எ
aa	—	ஆ	ee	—	ஏ
i	—	இ	ai	—	ஐ
ii	—	ஈ	o	—	ஒ
u	—	உ	oo	—	ஓ
uu	—	ஊ	au	—	ஔ

CONSONANTS

k	—	க	t	—	த	l	—	ல
N	—	ங	n	—	ந	v	—	வ
c	—	ச	p	—	ப	L	—	ழ
n	—	ஞ	m	—	ம	l	—	ள
d	—	ட	y	—	ய	R	—	ற
n	—	ண	r	—	ர	n	—	ன

SANSKRIT SOUNDS

j	—	ஜ	sh	—	ஷ
s	—	ஸ	h	—	ஹ

Note : 1. Capitals are used wherever necessary.

2 Transliterations are not strictly followed in personal names.

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ABBREVIATIONS

AiN.	AiNkuRunuuRu
Akam.	AkanaanuuRu
Aric.	Ariccantira Puraanam
Cin :	Cintaamani
Cilap.	Cilappatikaaram
Citam.	Citamparap paaddiyal
Cuulaa.	Cuulaamani
Kali.	Kalittokai
Kam.	Kamparaamaayanam
KuRu.	KuRuntokai
Malaipadu	Malaipadukadaam
Mani.	Manimeekalai
MaaRan	MaaRan AlaNkaaram
NaR.	NaRRinai
Nava.	Navaniitappaaddiyal
Nedu	Nedunalvaadai
Panniru.	Pannirupaaddiyal
Peri.	Periya Puraanam
PeruN.	PeruNkatai
PuRam.	PuRanaanuuRu
Tandi.	TandiyalaNkaaram
Tiruk	TirukkuRal
Tol	Tolkaappiyam
Vac.	Vaccananti Maalai
Yacoo.	Yacootara Kaaviyam

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Human beings possess the distinctive power to think, speak, and express their ideas and ideals. Expression and transmission of ideas and ideals need a medium and the language satisfies this basic need. Language thus plays a prominent role in the dissemination of human thoughts and helps in the development of society in all spheres of life.

Every language requires development to uplift the social and cultural conditions of the people. That too (the development of a language) is marked by the extent of good and valuable works of literature. These literary works preserve for posterity, information on the socio, economic, political, cultural and religious conditions of the people of a nation or the age. Besides, they are the repository of the lofty ideals and constructive thoughts of the renowned scholars.

Among the extant literary works in the various developed languages of the world, epics stand foremost, from the point of popularity and prominence among the people. These epics are treated as depicting the history of the people of the hoary past and are valued much since they give an interesting reading also, being the works of great poets who have come to be acknowledged for their imaginative and literary talents.

Generally, the first notable literary work in every developed language happens to be an epic. It reflects usually a great political change or a great war. Such an epic is known as 'primitive epic' which portrays the events of the age of its composition of course mixed with the imaginative thoughts of the poet.

Tamil is accepted as a language of very ancient origin, among the Indian languages. But it is really a matter of concern that no such 'primitive epics' are now available in Tamil. However Tolkaappiyam refers to three kinds of epics which includes the 'primitive epics' also. Hence, it may not be out of place to hold that such epics did exist in Tamil language but were lost subsequently.

Cilampu is the oldest epic now available in Tamil reckoned by the age of its composition. Following Cilampu,

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many epics have been composed and still many are coming out. During the middle ages Puraanaas too, have composed in the epic style. In spite of the fact that there are a number of epics in Tamil, it is really unfortunate that no serious attempt has been made so for, to have a thorough and complete comparative study of these works.

Prof Vaiyapuri Pillai had, of course, made a valuable study of the common features of Tamil epics and his findings have been published in the book 'Kaaviya kaalam'. But, his findings have mainly been restricted to the reckoning of the period of composition of these works.

The well known Tamil scholar Ki. Vaa. Jegannathan has made a good use of his knowledge of Sanskrit to study the features of Tamil epics. His work 'Tamil KaappiyaNkal' however turned out to be a mere grammatical study of both the Tamil and the Sanskrit epics.

Thus every research work on Tamil epics, by and large, has been a study of a particular aspect of some epics, unlike the works of the western scholars. C.M. Bowra's 'From Virgil to Milton', John clark's 'History of epic poetry' and W.P. Ker's 'Epic and Romance' are some of the notable critical works on the various aspects of western epics. These works are the result of a deep and comparative study of various epics of different ages, having different backgrounds. Such a research on Tamil epics is practically absent; but efforts are being made in the recent years and as a result the following works have been the light of the day: Dr. S. V. Subramaniam's Kaappiyap punaitiRan', Dr. Durai. Seenisamy's 'Tamilil Kaap piyay Kolkai' and Dr. M. Shanbagam's 'Mutal Aintu Tamil KaappiyaNkal'.

The need for a western styled research work on Tamil epics is keenly felt. A thorough and comparative study of these great epics of different ages composed under the different political, cultural and social milien can through more light on the diversities and the underlying unity of the Tamils; their past history, their achievements and the draw backs of their ancestors can also he identified to be of inspiration and guidance for the present generation.

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The above background has been taken into account in the preparation of this work. The present book is a critical study of the origin and development of the Tamil epics; an attempt is made to locate their common features. Such features have been formulated as epic theories. Select epics have been taken for an intensive and analytical study.

The Tamil epics may be classified as Itikaacam, Puraanam, PeruNkaappiyam, CiRu Kaappiyam, etc., on the basis of their nature and contents. Of the two Itikaacams in Tamil, Villi Bhaaratam has been taken for an intensive study as it represents this category of epics. To illustrate the features of PeruNkaappiyam, (grand epics) which are to be considered epics in the strict sense, Cilappatikaaram, PeruNkatai, Ciivaka Cintaamani, and CuuLaamani are specially referred to. The epic Manimeekalai is also alluded to wherever necessary. A thorough study of 'Yacootara Kaaviyam'. and Utayana kumaara kaaviyam' which come under the category of 'CiRu kaappiyam' (short epic) has also been included.

PuraaNams are considered under three heads viz about God, about great persons and about sacred places ie the temples. Ariccantira puraanam and Periya Puraanam which come under the second category are taken up for an intensive study. As Periaya Puraaanm happens to be a historical legend rather than an epic in its strict sense, it is not taken up for a comparative study in the main stream of this work; it is rather given a separate treatment.

The whole work runs to forty-nine chapters and is classified under two heads. The first part has eleven chapters comprising the evolutionary theory of epics particularly the Tamil epics, with a brief literary history and theory of world epics. The second part has thirty eight chapters which in turn has been divided into ten divisions on the basis of, the external structure, aim and ethics, sentiment, characters, descriptions, Socio-political events, techniques of narratron etc.

I hope that this effort of mine will help further pursuance of such studies in this direction.

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EPIC - A DEFINITION

The word 'epic' is derived from the Greek 'epos' meaning a word or a song but in later and more general use, it is applied to long narrative poems on heroic themes[1]. Heroic actions are usually based on one principal hero and often with a strong national significance[2]. Sometimes it may be of the achievements of one or more heroic personages of history or tradition[3]. It is treated in a very grand style[4], and at great length also.[5] Without length it is impossible to have the long vistas of action and the variety of characters that an epic requires[6].

The action of the poem is fulfilled by heroic characters and supernatural agencies and the control of a soverign destiny. The theme involves the political or religious interest of people or mankind. It commands the respect due to popular tradition and to traditional ideals. The poem awakens the sense of the mysterious, the aweful and the sublime, though perilous crisis, it uplifts and calms the strife of frail humanity[7].

The subject of epic is concerned with heroic and dramatic characters involved in great events[8] and it should be developed in an orderly manner without emotional stress except in the statements of the characters[9].

---

1. New Caxton Encyclopedia—Vol. 7. p. 2213
2. Cassell's Encyclopaedia of Literature—Vol 1. p. 195
3. The Oxford companion of English Literature — 'Epic' Advanced Learners Dictionary — 'epic'
4. The Columbia Viking Concise Encyclopedia — p. 305
5. Encyclopaedia Britanica — Vol. 8 — p. 630
6. John Clark — 'History of Epic Poetry' — p. 30
7. C M. Gayley—Methods and Materials of Literary Criticism-Lyric, Epic and Allied form of Poetry
8. Collier's Encyclopedia — Vol. 7 — p. 380
9. The World Book of Encyclopedia — 'E' Series — p. 263

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It deals with the events which have a certain grandeur and importance and come from a life of action, especially of violence such as war. It gives a special pleasure, because its events and persons enhance our belief in the worth of human achievement and in the dignity of nobility of man[10] It embellishes its subject by means of episode and amplification[11].

"In an epic a story of circumstance and scope is well told" says John Clark[12]. "It should be based on the chronology of a nation"[13].

In the great epics, heroic, folktales and ballads have been combined by the poet and transformed into a single work of art while in the lesser epics the story is still fragmentary. Epic in fact has deep and primitive roots and the various epic cycles still show the primitive and haphazard way in which they come to be formed[14]. It may also be a combination of tragedy, comedy, lyric, dirge and idyll[15]. According to the authors, the epic may be classified into two as those conceived and composed by one mind like Aenied and those by various unknown poets working at different times on popular legends concerning heroes like Beowulf and Roland[16].

As for as the story of an epic is concerned, John clark declares that it cannot be commonplace, but must satisfy the grand emotions of the soul[17]. Abercrombie postulates that the epic not only should express the accepted unconcious meta-

10. C M. Bowra — 'From Virgil to Milton' — p. 1
11. W M. Dixon — English epic and Heroic poetry — p. 2
12. John Clark — History of epic poetry — p. 78
13. Collier's Encyclopedia — Vol. 7 — pp. 380–81
14. New Caxton Encyclopedia — Vol. 7 — p. 2213
15. H.A. Guerber — The Book of the Epic — p. 5
16. The Columbia Viking Concise Encyclopedia — p. 305
17. John Clark — History of Epic Poetry — p. 30

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physic of its age but do so through clear and authentic story, a story known and already part of the mythology of the audience[18]. Further he adds that it must be found deep in the general experience of men[19]. The story must be dramatic and should be a unity like one whole animal. The animal has different organs, no doubt, but all its organs adhere together perfectly to make up that one animal[20]. Prof. S. Vaiyapuri Pillai is of the opinion that the story may be the adaptation of the Itikaacams like Raamaayanam and Mahaa Bhaaratam, or it may be the popular story known to the folk, or it may be the creation of the poet himself. In what way the story is concerned, it should be good and elaborated[21]. According to Dr. V. Sp. Manikkam, the story alone will not be an epic; when the story includes the univer-al human race into it, it becomes an epic[22].

The subject matter of the story must be of a national significance. It presents many obvious advantages to an epic poet. It engenders patriotic feeling and thus increases the range of the emotional imagination and it enlists beforehand the sympathies of the readers[23]. History, as history, is quite unsuitable as epic matter. A poet who chooses a definite historical subject for epic treatment may or may not be acting wisely[24]. It deals with the history, religion and philosophy and surveys the universe and presents a comprehensive vision of reality. These ideals should be expounded in epics in its own way in accordance with the conditions that prevailed in

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18. Abercrombie — The Epic — p. 56
19. Ibid. p 53
20. Dr. V. I. Subramaniam, — 'kaappiyak kadduraikal' — p. 9 — V.V.S. Iyer — kamparamayanam A study — p. 38
21. Prof. S. Vaiyapuri Pillai — Kaaviya kaalam — p. 264
22. Dr. V Sp. Manikkam — 'kampar' — p. 42
23. John Clark — History of Epic poetry — p. 32
24. Ibid. p. 33

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its age[25]. An epic is a fitting subject for historical enquiry, but it lies behind the scene. The epic poem is cut loose and set free from history and goes on the way of its own[26].

The human life and feelings should be spoken mainly in epic poems. In respect of this point E.M.W. Tillyard asserts that the epic writer must express the feelings of a large group of people living in or near his own time. It should in some way express the spirit of an age or of a nation or of a religion and not merely the feelings and ideas of an individual[27]. The life of epic being human life or humanised life, must to be true to its pattern, exhibit a representative amount though not a plethora of a human mood, says John Clark[28]. He also adds in regard with human life that a poem, without putting something of his day and generation in it, would not be advisable. All epic poets have written for their contemporaries[29]. Epic has voiced aspirations and fascinated the imagination of primitive peoples and sophisticated scholars in several continents for nearly 3,000 years[30]. The epic writer's intention is always to maginify his theme and his men, for in early days he was teaching his countrymen about the greatness of the ancestors, whom they must emulate and in later days he was sometimes deliberately creating human symbols of valour and piety in order to induce noble aspiration and effort in his readers[31]. Greek epic has always been felt to be somehow a

---

25. Dr. T. E. Gnanamoorthy — Proceedings of the IATR — Vol. 2 p. 98
26. W. P. Kerr — Epic and Romance — pp. 23 — 24
27. E M. W. Tillyard — 'The Epic Strain in the English Novels' p. 15
    E M W. Tillyard—'English Epic and its Background'— p. 12
28. John Clark — History of Epic Poetry — p. 31
29. Ibid. p. 70
30. Cassell's Encyclopaedia — Vol. 1. p. 195
31. Ibid. p. 196

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type of significant human experience and some geneatitons have wanted to codify and explain the significance, sometimes with an inhibiting effect on writers[32].

Time and space are other epic requirements concerning with the story of the epic. Each story is immensely expanded in space and time by reference in figures of speech to all the known world of lists, of the places, of origin, of actors in the story or sheer extent of travelling and by retrospective narrations or visions and prophecies which took for years or even centuries backward and forward from the time of the main action. Thus in an epic the past and the future may be seen and this will strengthen to temptation of symbolic interpretation and certainly justifies the belief that epic heroes are to some extent representative of whole human race[33]. In respect of time and space, R. J. Rees declares that an epic may cover a period of many years or even centuries and the events it describes may range from the earth-shaking to the tr.v a [34]

The epic should insist on a moral. This is more important in Indian epics as well as in Tamil epics than in the western epics. With regard to these chracteristics, E. M. W. Tillyard says that the large areas of life depicted in epic must be centred in the moral; the epic poet must measure the crooked by the straight; he must exemplify the sanity that has been claimed for true genius[35]. Though John clark accepts this, he differs when he says that it should not be insisted as direct communications. He says that the epic poet is no preacher. He has no rousing message for loiterers in virtue, no theorem in ethics to demonstrate, no vision of the

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32. Ibid. p. 197
33. Ibid. p. 197
34. R. J. Rees –'An Introduction to English Literature—p. 46
35. E.M.W. Tillyard — The Epic Strain in the English Novels p. 16

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beauty of holiness to set before his readers. The poet tells a story, a story such as his data permit, adorned by traits, by humanity and embellished by art and the thought of his own poetic soul[36]. The two of the four main characteristic aspects of a great epic such as virtue (aRam) and liberation (viidu) are mainly related to the moral in Tamil epics. Dr. V. Sp. Manikkam puts forth that the continuous narration of insisting on the moral or justice is to decrease the greatness of an epic. So, cruelty may be triumphant in the large portion of the epic and only in the end truth and other virtues may succeed to perfection. It is a way of narration to lengthen the epic. That the poet in his epic makes use of the virtues delineated by the learned, is but complete harmony with justice or morality, but it utterly affects the lengthening of the epic story Events in epic should aim not at justice, but at the forwarding of the story[37].

Regarding the action of the story in an epic John clark is of the opinion that all our recollections of epic are recollections of actions that are a vitally concerned with a section of humanity, and the names of the great heroes of epic are synonyms for brave and noble actors. Further he adds that an action is not likely to be simple but lofty and long and that has some complexity[38]. Two characteristics in an action are confirmed in the epic. The one is the action of the epic that almost invariably consists of battles and the other consists of journeys, frequently by sea — these two are the most ancient and universal images of human life. More over this action is nearly always simple and often comparatively short[39].

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36 John clark — History of Epic Poetry — p. 77, 176
37. Dr. V. Sp. Manikkam — 'Kampar' — pp. 68—71
38. John clark — History of Epic Poetry — pp. 30—31
39. Cassell's Encyclopaedia of Literature — Vol. 1. p. 197

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Critics hold that the action of a story should have three qualifications. First it should be but one action. the term one action refers to the unity of action. Secondly it should be an entire action and thirdly it should be a great action[40].

Aristotle regards that the unity of action is an action of a complete whole with its several incidents so clearly connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole. For that which makes no perceptible difference by its presence or absence is no real part of the whole[41]. Dr. T. E.Gnanamoorthy explains that the story can have several incidents but all of them should be centred on the main action called unity of action[42].

An entire action means an action which completes in all its parts[43]. Aristotle pointed out that the entire action has three parts such as beginning, middle and end. A beginning is that which is not itself necessarily after anything else and which has naturally something else after it, an end is that which is naturally after something itself, either as its necessary or usual consequent, and with nothing else after it. A middle is that which is by nature after one thing and has also another after it[44]. This is something related with the plot construction referred to pannirupaaddiyal such as vittu, end tuti, etc[45].

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40. James Thorpe — 'Miltons Criticism — p. 23
41. Aristotle — The Art of poetry — p. 42
42. Dr. T. E. Gnanamoorthy — A Critical Study of ciivaka cintaamani — p. 89
    Dr. T. E. Gnanamoorthy — Proceedings of the IATR Vol: 2. p. 93
43. Ibid. p. 89 and p. 93
44. Aristotle — The Art of Poetry — p. 42.
45. Panniru paaddiyal — NuUR — 224

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The great action includes the nobility of the subject, its largeness and its duration[46]. Aristotle describes the great action as thus An animal no bigger than a mite cannot appear perfect to the eye, because the sight takes it in at once, and has only a confused idea of the whole and not distinct idea of all its parts. If on the contrary, you should suppose an animal of ten thousand furlongs in length the eye would be so filled with a single part of it, that it could not give the mind an idea of the whole. what these animals are to the eye, very short or a very long action would be to the memory. The first would be. as it were, lost and swallowed up by it, and the other difficult to be contained in it[47]. This description, as we see, lays down the normal quantum of magnitude of action which is neither diminutive nor over large If the action is too short it will be insufficient to engage the memory. If it is too long, it will overtax the memory.

As regards to the duration of action which means the space and time which is covered by the action of epic poem there are diversified views among the critics. Aristotle fixes no limit of time. Minturno permits only the events of a single year. According to Giraldi the whole biography of the hero is an indispensable requisite[48] Regarding the limitation of time, we cannot lay down any rules. Homer speaks only forty two days events in both of his epics Iliad and Odyssey respectively. But both of them includes ten years' events in each When we go through Cilappatikaaram the first ofall available Tamil epics we find that it convers thirty six years[49]

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46. Dr. T. E. Gnanamoorthy — 'A Critical study of Civaka Cintaamani' — p. 98
    Dr. T. E. Gnanamoorthy — Proceedings of the IATR Vol. 2. p. 93
47. Ref : quoted in 'Milton's Criticism' — p. 26
48. W.M. Dixon — English Epic & Heroic Poetry -- Ch, I
49. Dr. S.V. Subramanian—'Cilampin cila paralkal'—pp24—33

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Next point relating to the epic theories, is about the heroes. Scholars have tried their level best to present the excellencies of the epic heroes. An epic hero is a many-sided man and commands not merely pity, but the admiration of his observers, says John Clark. Also he adds that the hero does not thread way through a maze of entangling circumstances, he is not a worker-out of moral problems or a master of impossible situations. He may be the saviour of his country, but he is not the saviour of society[50] The heroic standard of conduct of a hero means that he cares for some thing beyond his own material welfare, and is prepared to sacrifice for its comfort, safety and life itself, and his care for this 'something' is active. The 'something' varies from personal glory and is distinct from victory or worldly success, though it is a form of self-seeking to the active responsibility for promoting the material or spiritual welfare of a tribe, a nation or even the whole of human kind[51]. C. M. Bowra regards that the greatest heroes are thought to be so wonderful that they can not be wholly human but must have something divine about them[52]. He breaks records from the start and is a fully-grown man when others are still boys. The hero possesses those gifts of body and character which bring success in action and are admired for that reason. He may be strong or swift or enduring or resourceful or eloquent. Not all heroes possess the whole gamut of these qualities but all have some portion of them. The hero differs from other men by his peculiar force and energy[53]. Thus C. M. Bowra describes the qualities of heroes.

Charactor is one of the most important and distinctive features of an epic. In an epic where the characters are vividly imagined, it follows naturally that all their various moods and problems involve a variety of scenery and properties and so the whole business of life comes into the story.

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50. John Clark — History of Epic poetry — pp. 47, 177
51. Cassell's Encyclopaedia of Literature — Vol. 1 · p. 195
52. C. M. Bowra — Heroic poetry — p. 94
53. Ibid. p. 97

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The success of an epic depends upon the author's power of imagining and representing characters. Without dramatic representation of the characters' epic is merely history or romance. Thus W. P Kerr opines on the epic characterization. He also adds that where the characters are true and dramatically represented, there can be no monotony[54]. E. M. W. Tillyard says that without characters who worthily embody the universal elements in human nature, narrative remains on the higher side of the epic in the realm of romance[55].

Of the three main characteristics of an epic namely story, character and episode, Dr. T. E. Gnanamoorthy gives much importance to the characters. He declares that the variety of charactors contribute to the excellence of the epic. They make an epic lustrous, lively and impressive; they bestow varied interest to an epic and they are also the medium of expression of the poet's sentiments[56].

Epic characters may be very numerous ranging from Gods to Vagabonds, says R. J. Rees[57]. Regarding varieties of character John Clark writes thus. Epic heroes are not isolated units in an empty world. To conduct any enterprise of life to a successful conclusion, there is need of co-workers. The long and complex action of epic postulates a sufficiency of actors. The poet cannot capriciously exalt and depress roles and neglect the status of his character[58]. Also he adds that the characters have had pre-existence; they have had the objectivity of tradition or history[59]. The variety of characters must have a variety of personal traits. They must have good

54. W.P. Kerr. — Epic and Romance — pp. 17, 20
55. E. M. W. Tillyard — 'The Miltonic Setting' p. 12
56. Dr. T. E. Gnanamoorthy — 'A Critical Study of Ciivaka Cintaamani' p.102Dr. T. E. Gnanamoorthy—proceedings of the IATR. vol. 2p. 88
57. R. J. Rees — 'An Introduction to English Literature' p. 46
58. John Clark — History of Epic poetry — p. 66
59. Ibid. p. 176

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character and conduct, nobility and morality more than the common man, says Dr. V. I. Subramaniam[60].

Aristotle stipulates four points with regard to characters. First and foremost is that they should be good; the second point is to make them appropriate; the third is to make them real-that is, they must be true to life The fourth is to make them consistent throughout[61].

All the characters should not be alike; they should differ from one another. Kamba Raamaayanam is more interes ting because of its different types of characters, says Dr. T. E. Gnanamoorthy. He also asserts that the tragic hero in an epic attracts our hearts and from his life the great principles of life are expressed[62].

The Tamil epics depict the personalities of a character only by description and not wholly by their actions[63].

Though the characters are brutal, they have to produce a good scenery in epic. They are testing the knowledge of the poet and to extend the epic events[64]. The poet who produces the characters may not have had any likes or dis-likes upon them. The nature of an epic is to depict the good and the bad (evil) habits of a character; both these qualities are very important to an epic character. It is not much more interesting if a poet praises his character through out the poem or reproaches him upto the end. But the quantity of praising and reproaching may be made to differ from character to character[65].

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60. Dr. V. I. Subramaniam, — 'Kaappiyak Kadduraikal' p. 14
61. Aristotle — The Art of poetry — pp. 55-66
62. Dr. P. E. Gnanamoorthy —Aayvukkoovai—pp. 300-301—1971 proceedings of the All India Tamil Teachers' Association
63. S. Vaiyapuri pillai - Kaaviya Kaalam — p. 303
64. Dr. V. Sp. Manikkam — 'Kampar' — p. 79
65. Ibid. p. 110

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The next characteristic of an epic is the use of episodes. The term episode is derived from ancient greek tragedy and defined by Aristotle as that part of the drama which was inserted between the choric songs. By extension an episode is an event or happening in a large series of events such as the history of a person or a nation, in which it is in some way an interruption. In literature an episode is an incident, story, or action introduced into the general narrative of a poem, play novel, or other writings for the sake of variety or as a digression from the main course of the narrative. It is also used to point out important consequences in the plot or to develop hidden causes. Although arranged to appear as part of the whole, the episode is extraneaus to the main body of the work and can frequently be detached from it. It is much used in epic poetry[66].

Episodes are interrupted to fulfill the real necessities of a genuine story[67]. It is a relief when one direction in an epic action is for a time abandoned in favour of another of similar convergence. More characters are thus introduced, and the old ones, when reintroduced, have acquired an access of vitality and interest. This change of route procures variety for the poem, and is provocative of energy on the part of the poet, who takes another track and profits by a different array of suggestive circumstances. It is a good thing to delay the movement of such an action, partly because a persistence in one direction would lead to monotany and the use of questionable expedients, partly because an epic is many-sided and demands, and will have its effects enhanced by, an illumination of its various sides. Cross movements in moderation are beneficial in epic[68]. To, an epic, the interrupted episodes may furnish the greatness and creative power, says Duraisamy Pillai[69].

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66. Encyclopedia Americana—Vol. 10 — p. 430
67. John Clark — History of Epic poetry — p. 32
68. Ibid p. 76
69. Auvai S. Duraisamy pillai — Ciivaka Cintaamani — aaraaycci —p 43.

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Another requirement for an epic is the style Style involves the selection and organization of the features of language for expressive effects and includes all uses of sound patterns, words, figures of speech, images and syntactic forms. In an absolute sense the word style means a good or distinguished manner with language[70]. According to Longinus, the power of forming great conceptions. inspired and vehement passion, formation of figures, noble diction, and dignified and elevated composition are the qualities relating to style[71].

In all the literary structures, we are aware of a quality that we may call the quality of the verbal personality or a speaking voice something different from direct address, though related to it, When this quality is felt to be the voice of the author himself we call it style[72]. The clearest style is that which uses only current or proper words. The diction on the other hand is lofty and raised above the common place which employs unusual words. Unusual means strange or rare words metaphorical, lengthened, any thing, in short, that differs from the normal idiom. says Aristotle[73]. Joseph Addison stated that the language of epic poem should be perspicuous, unless it be also sublime. To this end, it ought to deviate from the common forms and ordinary phrases of speech[74]. The primitive or authentic epic is written in barbaric style while the literary epic is by cultivated and polished style[75].

Regarding the style, the epic poet will have the vocabulary. The word-power, joined to a mastery of metre, puts at the

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70. Encyclopaedia Britanica — Vol. 21 — p. 332
71. Longinus Cit William K. Winsalt Jr. and Clearnth Brooks- 'Literary Criticism' — p. 99
72. N. Fyre — Anatomy of Criticism — p. 268
73. Aristotle — The Art of poetry — p. 91
74. Joseph Addison — Miltons Criticism — p. 33
75. K. R. Srinivasa Iyengar and prema Nanda Kumar — 'Introduction to the study of English Literature' — p. 126

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disposal of a poet, the magical touch that moulds, vocables and rhythm into a higher unity in which the original mixture of imagination and harmony becomes speaking music, he can work the triad of sound, style and story and thus command the whole gamut of our emotions. The environment of sound that belongs to an epic is an important aid in the differentiation of one epic from another declared by John Clark[76].

C. S. Lewis proclaims three things regarding style. First is the use of slightly unfamiliar words and constructions including archaism. Second is the use of proper names not solely nor chiefly for their sound, but because they are the names of splendid, remote, terrible, voluptuous or celebrated things. The third is the use of prolonged allusion to all the sources of heightened interest in our sense experience (light, darkness, storm, flowers, jewels, sexual love and the like), but all over-topped and managed with an air of magnanimous austerity[77].

The use of epithets[78], figurative languages[79] and the use of elegiac and general poetic excellencies[80], the largeness of utterance and the skilful accumulations of allusion[81], the lyric movements and the lyric-ornamental matter[82], and imagination[83] are also regarded as epic characteristics by John Clark. In connection with imagination he says that epic poetry without invention and imagination is inconceivable. Its narrator must either be the medium that voices the beliefs of the popular imagination or be able to set forth with imaginative truth of some legendary or historico-legendary story We may be sure that these elements may strengthen the epic style.

In an epic the scenery is also suggested by learned scholars as an epic requirement. John Clark describes that

76. John Clark — History of Epic Poetry — p. 70
77. C S. Lewis — 'A Preface to paradise Lost' — p. 40-41
78. John Clark — History of Epic poetry — p. 20
79. Ibid. p 71 80. Ibid. p. 12 81. Ibid. p. 171
82. Ibid. p. 80 83. Ibid. p. 85

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the main scene of the action of an epic is earth and men are the chief witnesses and participants, though scenes from a parallel supraterrestrial action may be shown and divine spectators and co-workers be introduced[84]. But in this respect the Sanskrit epic Kumaara campavam differs.

Myth and legend are the most important elements for an epic and they give grandeur and sublimity to epic. The myths are gathered together and welded into the form of a complete poem by some compiler and the result is an epic, says N. Palusamy[85]. Regarding this H.A. Guerber puts forth that mythology which was the interpretation of nature and legend which is the idealization of history are the main elements of the epic. Being the "living history of the people" an epic should have "the breadth and volume of a river". All epics have, therefore generally been "the first-fruits of the earliest experiences of nature and life on ths part of imaginative races", and the real poet has been, as a rule, the race itself[86]. Heroic exploits mingled with adventures from myth and legend, naturally become the favoured theme for epic recitation whose measured codences and memorable phrases could keep past glory alike for the edification of the present and the emulation of the feature[87]. A. S. Mackenzie interprets these two thus. From the primitive stage, man has been trying to understand self as well as not self. His efforts to interpret external nature have produced myth-making while the unconcious idealisation of oral history has brought forth legend, and myth and legend constitute the warp and the woof of what we are accustomed to call epic art[88]. In heroic epic legends were preserved, utilised and grouped. The poet who could group and dock legendary lays, unify the reference and give creative touches, breaths over them the breath of an original spirit and provide full

84. Ibid. p. 69
85. N, Palusamy — 'Studies in Manimeekalai' — p. 161
86. H. A. Guerber — Book of the Epic — p. 5
87. Encyclopaedia Britanica — Vol. 8 p. 637
88. A. S. Mackenzie — Evolution of Literature — p. 157

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poetry, was a poet in epic poetry, says John Clark[89]. During the age of Homer the myths and legends wonderfully covered the world like mist which covered the mountain says Donald Mackenzie[90]

Gods and divine beings are considered as one of the epic features. The epic poets introduce them into their epics to help their human characters. Regarding Gods T.A. Sinclair asserts that though divine beings are capable of things beyond the power of men, they have all the feelings of human beings in whose affairs they intervene suggesting and inspiring, helping their favourites against their foes. A God or Goddess is the instigator of nearly every important decision[91]. The divinities and strange powers that make the machinery of epic are still felt to be necessary by ages which have no literal faith in the divinities and the structure of the human agents in epic is always established by their having divine blood in their veins or direct communication with Gods or at least a mission and a destiny revealed by more than human promptings[92].

Adventures and supernatural deeds are notable epic elements which are used in most of the epics. The epics have marvellous and miraculous events which are unbelievable and unequalled, so that the epic could give much more astonishment to the readers quotes Dr. V. I. Subramaniam[93] The epic has to present adventures and events aesthetically but it has dramatic qualities says John Clark[94]. In epic human action is dignified not dwarfed by taking place against

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89. John Clark — History of Epic Poetry — pp. 2, 7
90. Donald Mackenzie — The World's Heritage of Epical, Heroic and Romantic Literature' — p. 16
91. T. A. Sinclair — 'A study of Classical Greek Literature— From Homer to Aristotle — p. 16
92. Cassell's Encyclopaedia of Literature — Vol. 1 - p. 197
93. Dr V. I. Subramaniam — KaaPpiyak Kadduraikal—pp. 9-12
94. John Clark — History of Epic Poetry — p. 12

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a superhuman background and human figures themselves may at moments be raised to act on the superhuman plane[95].

Idealism is also noted as an epic characteristic by scholars. John Clark declares that in every well-wrought epic there will, it is true, appear ideality; a national and ideal handling gives the very best result in epic. A theme cannot be heroic and political without ideality; it is the result of noble and imaginative treatment of the theme[96].

According to T.E. Gnanamoorthy the sentiment is also ascribed to as one of the epic features. Sentiments are the thoughts which the author (epic poet) ascribes to the character and things introduced in the epics[97].

E.M.W. Tillyard puts forth four requirements regarding epic theories. The first is the simple one of high quality and of high seriousness; the second is about its aptitude, breadth, inclusiveness and so on; the third is the exercise of the will and the belief of human beings; the fourth is choric[98].

R.J. Rees remarks four points[99] and N. Palusamy relates eight points[100], on the epic conventions. Of these, a prayer or invocation to a deity or muse to help and inspire the poet in his work, the beginning in the middle of a poem, the similies, the extensive use of monologues, the war and games, and the perilous and sometimes fantastic journey possibly to the underworld, as when Aeneas descends to seek, out the spirit of his father Anchises are remarkable.

In addition to these characteristics, two more characteristics about Chivalrous epic are also notable. The first is the jousts and tournaments with proper accompaniment of

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95. Cassell's Encyclopaedia of Literature — Vol. 1-p. 197
96. John Clark — History Epic poetry — p. 46]
97. Dr. T.E. Gnanamoorthy-Proceedings of the IATR Vol. 2 p. 96
98. E.M.W. Tillyard — The Epic and its Background — pp. 5-12
99. R. J. Rees — 'An Introduction to English Literature — pp. 48-50
100. N. Palusamy — 'Studies in Manimeekalai — p. 163

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injured damsels championed by gallant knights, and the second is about the brutal giant who frightens men by his revolting appearance and inflicts hideous tortures on them[101]. Further the Indicrous and the absurd is a notable epic quality both in heroic and Chivalrous epics shown by C.M. Bowra[102].

Thus scholars hold their immense opinions on epic poetry and these may clearly delineate what is an epic and what structure and content it has. One can conclude by seeing these definitions that the ultimate aim of an epic is to teach morals and a way of life that is based on the concept of Dharma. Quite often, it can also be referred to for a good knowledge of the customs, habits, and the way of life followed by the people of the age. An epic can contribute several facts and particulars to the study of history and philosophy too. One can very easily conclude that it is the epics of the different languages that have conveyed our remarkable culture, civilization and the unquestionable value of the concept of morals of the people of one nation to the others, so that they credit to the people of the nation. All the epics do exhibit originality. They have points of resemblance, similarity of manner and kinship in matter too. But in the thoughts, in the air of the poems there are felt at work different poetic souls, each with a distinct individualism.

101. C. M. Bowra — From Virgil to Milton — pp. 121, 123
102. Ibid. p. 26

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THE WORD KAAPPIYAM A DEFINITION

The word Kaappiyam in Tamil is indebted to the word Kaavya in Sanskrit[1]. Some have split the word Kaappiyam into two as kaappu + iyam and assert it as a Tamil word[2].

The word Kaappiyam is not seen used either in ancient Tamil grammatical works or in the ancient literatures. However in the words 'tolkaappiyam' and 'tolkaappiyan', the word 'Kaappiyam' is used with an addition of 'tool'.

According to ceenaavaraiyar, the word Kaappiyan' is the origin of 'Kaappiyam'. He holds that the words 'tolkaappiyam' and 'Kapilam' are adaptations of the words 'tolkaappiyan' and Kapilan respectively. Here the suffix 'am' which denotes the works of a particular author replaces the suffix 'an' which denotes the author[3].

Ilampuuranar defines the term 'aintiRam niRainta tol kaappiyan' as 'one who is well-versed in the grammatical work named 'AintiRam' supposed to have been composed by Lord Indra. He, the well versed scholar is called tolkaappiyan'

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1. K. V Jagannathan — "PeruNkaappiyankal"—in Delhi Tamil Canka Malar. 1971, p. 92
2. Ibid Tamil Kaappiyankal — 1955 p. 12
   N. Barthasarathi — "PeruNkaappiyamum Todarnilaiyum" in Centamil Celvi — Vo. 29 — p. 28
   S. Vaiyapuri pillai — 'Kaaviyakaalam' — p. 15
   -do- — Kalaikalanciyam — Vol. 3 — p. 507
2. Tutcai kilar A. Chidambaranar — "Cilappatikaara Aaraycci vilakkam" — in Centamil Celvi — Vol; 29, paral 4, p. 161
   Pulavar cantaurai muthu—Tolkaappiyar kaalamum kalaiyum p. 14
3. Tol. Col. Ver : 31. Commentary — Ceenaavaraiyar

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belonging to the family of 'Kaappiyak Kudi'[4]. Naccinaarkkiniyar explains the word 'tolkaappiyan' as one who belongs to the ancient family 'Kaappiyak Kudi' and names 'Tirana Tuumaakkiniyar', the son of yamatakkiniyar as the author of Tolkaappiyam[5]. According to both of the commentary, Illampuuranam and Naccinaarkkiniyam, 'Kaappiyakkudi' is the origin of the word kaappiyan.

The ancestral line of the hermit piruka Munivar who was called as 'Kavi' is mentioned in ancient classics of Sanskrit as 'kaavyar' and paarkkavar. Vaalmiikar mentions the chaste wife of piruka Munivar as kaaviya Maataa meaning mother of the ancestral line of the poet. The piNkala Nikantu(the Dictionary of pinkalam) refers to 'cukkira pakaavaan', the son of the poet 'piruka' as kaappiyan. Just like paarataayan Kauniyan, Maadalan, etc. the word kaappiyan may be one of the divisions of the Brahmin caste. Tolkaappiyar is considered to be the son of an ascetic 'camatakkini Munivar' who belongs to the family of 'paarkkavaa'. So the name of Tolkaappiyar is the family name. The word 'kaappiyat tolkudi' mentioned in cilappaatikaram[6] be taken to refer only to the family name. 'kaappiyak kudi' also should be deemed to refer to the place where the brahmins belonging to kaappiya koottiram lived. The brahmins who belong to this family lived both in the Northern and Southern states of India. The 'katvaal' inscription of vikkiramaatittan - I, the caalukkiya king, denotes a person who belongs to the kaappiya koottiram[7]. Also a cooLa inscription mentions a person named 'kaappiyan aatittan kandattadikal' during the period of Rajendran - I[8]. Thus M. Ragava Iyengar gives adequate details and asserts that the word 'kaappiyak kudi' is derived from kaavya kottiram' in Sanskrit[9].

Mr. R. Ragava Iyengar also supports the above view. He says that Tirana Tuumaakkini is the original name of To

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4. Tol. elut. payiram — Ilampuranar — Commentary
5. Ibid. Naccinarkkiniyar — pp. 6, 10
6. Cilap. 30 : 83 7. Ep. Ind ; Vol. X. p. 105
8. I. I. I. Vol. V. N 660
9. M. Ragava Iyengar — 'Araycci Tokuti — pp. 97-98

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kappiyar and that he belongs to the brahmin family of kaaviya kulam of cukkiraaccaariyaar,. As he was born in the kaavya kulam, he was called as kaappiyar, the Tamil form of the word kaavyar[10].

The scholars in Tamil from Naccinaarkkiniyar to R. Ragava Iyengar have thus tried their best to explain that Tolkaappiyar is a brahmin. The commentary of Naccinaarkkiniyar is the basic text for the said views. Though their attempt is being analytical, all of them are seen repeating the same point of view in a new way. Further the analysis is only on the external evidences and no serious thought is seen given to on the internal evidences, in Tolkaappiyam. To decide the point whether Tolkaappiyar is a brahmin or not, it is essential to look for internal evidences in Tolkaappiyam itself. Necessarily such a study should basically depend on the analysis of the word 'kaappiyam'.

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Another group of scholars try to define the word as purely a Tamil word. Dr. S. Ilakkuvanar holds the view that the word 'kaappiyam' means 'to protect the old traditions.' The name kaappiyan is given to the author of the grammatical work 'kaappiyam' in which the old traditions are preserved. The prefix 'tol' denotes 'ancient'. So the word 'Tolkaappiyar' means 'the earliest grammarian' and 'tolkaappiyam means the earliest grammatical work'. Thus he concludes that the word 'kaappiyam' is certainly of Tamil origin[11].

The words 'tiranam', 'tuumam' and 'akkini' (tiranatuum-akkini) are not found in AintiRam or in Tamil cankam literature. There is no other reference in cankam literature where derivations as from 'kaaviyam to kaappiyam' have been arrived at. Thus A.K. Naidu supports the view of Ilakkuvanar.

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10. A. K. Naidu — 'Tolkappiyar kanta Tamilar camutayam' p. 3 (Quote example) 962
11. Dr. S. Ilakkuvanar — 'The Tolkappiyam with critical studies' p. 2 — 1963
12. A. K. Naidu — Tolkappiyar kanta Tamilar camutayam - p. 1

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Kovindaswamy Naidu points out that the name Tolkaappiyar which means 'the ancient protector of Tamil grammar, is given to him solely for the reason that he has composed the grammatical work 'AintiRam' which protects the five grammatical categories, the letter (eLuttu) word (col) content (porul), prosody (yaappu) and simile (uvamai)[13].

'Kaappiyam' and 'Kaappiyal' may be split into kaappu + iyam and kaappu + iyal respectively The word kaappu or its root form 'Kaa' means 'to protect', 'to cherish' to measure,' etc. Both 'iyam' and 'iyal' mean grammar, rule, or path. So kaappiyam means grammar or rule that protects the ancient tradition. Kaappiyak kudi also may mean the family which protects the ancient traditions. Thus explains pulavar CentuRai Muttu[14].

The word kaappiyam can not be held to have been derived from the Sanskrit word kaavyam. It is purely a Tamil word. kaappu + iyam kaappiyam. 'iyam' may mean word or sound or music. These three represent the literary' musical and dramatical aspects of Tamil respectively. So kaappiyam means to protect the three aspects of the language. The village kaappiyak kudi and the family kaappiyar which protects these three aspects of the language are known even before the Aryans came to south India The names of poets like Tolkaappiyar, kaappiyak kudit tolkaappiyar, vel*l*uurt tolkaappiyar, kaappiyan ceentanaar, kaappiyaa RRuk kaappiya*n*aar: etc and the names of places like kaappiyam, kaappiyak kudi, kappiyaaRu all have a Tamil origin. The word kaappiyak kudi refers to the place where the people protecting the three aspects of Tamil language lived and also to the family that protects the same. In the same manner, the book which protects the three aspects of Tamil is called Tolkaappiyam, says Tudicai kiLaar A. Chidambaranar[15].

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13. Kovindaswamy Naidu — Ibid. p. 3. Quote
14. Pulavar Centruaimuttu — 'Tolkappiyar kalamum kalaiyum' p. 14, 1962 15. Tuticai kilar A Chidambaranar — "Cilap patikara Arayccivilakkam" — Centamil celvi — pp. 161-162

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The books having titles that end with iyam like Tolkaappiyam, 'palkaappiyam' 'palkaappiyap puRanadai', 'Takkaaniyam', 'Akattiyam', 'Ciru' kaakkaip paadiniyam, etc. and those having titles ending with 'iyal' like yaappiyal, paaddiyal, etc., are all grammatical works[16]. The titles of sub-divisions of Tolkaappiyam all end with iyal. We can thus see that in the caNkam period, the word kaappiyam is used only to refer to a grammatical work. A work that preserves the ancient traditions in an organic whole may be considered as grammar.

palkaappiyam', the medical book on elephants composed by Paalakaappiya Munivar[17] is also an instance of 'protecting the rule'. Here the rules on medicine protect the elephants from diseases The commentary on viiracooLiyam defines the prosodical term 'kaappiyak kalittuRai' means a kalittuRai verse containing four length lines (nediladi)[18] Here also the word kaappiyam may mean grammar.

We can thus conclude that the word 'kaappiyam' has been used in the caNkam period and in some of the later works only to refer to the grammatical works.

The word 'kaappiyat tolkudi' is used in cilampu. The Arumpatavuraiyaar and N. M. VeeNkadaswamy Naaddaar, in their commentaries on cilappatikaaram explain the term as a place (village) nearer to ciirkaaLi[19]. M. Ragava Iyengar holds the view that it is only the family name. But the above views are not convincing. Viewed in the correct perspective, it has to be held that the word kaappiyat tolkudi would have been derived from the root 'kaattal' which means to protect.

In Manimeekalai the word kaappiyam is used in the following lines :

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16. Mayilai Cini Venkatacamy —'MaRaintu poona Tamil NuRkal p. 196 17. Tamil Lexicon – Vol. V. part I. p. 26 28
18. ViracooLiyam — Yaap — 18 — Commentary
19. Cilap. 30 : 83 — Commentary

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"aadaR kuuttinoo davinayam terivoor
naadakak kaappiya nannuul nunippoor
panyaaL narampin pannumuRai niRuppoor"
(Mani 19: 79-81)

Here 'Naadakam' means – a dance - drama; kaappiy nannuul means kaaviyam that is the dramatic epic. Nunippor_ keen observer. Thus U. V. Swamynata Iyer defines the Naadakak kaappiya nannuul[20]. According to him the word kaappiyam means epic. But this view is not acceptable because the word nuul is used only to refer to grammatical works and not to any literary works, upto the period of Manimekalai. So it has to be held that the words 'naadakak kaappiya nannuul only means the grammatical work on drama which protects the basic features of a dance–drama. Adiyaarkku nallaar supports this view. He has mentioned a number of grammatical works on drama in his commentary, on cilappatikaaram. So the term 'Naadakak kaappiya nannuul' denotes the 'poetics on drama' and the word kaappiyam means to protect as indicated above.

In Perunkatai the word 'kaappiyam' is used in the line kaappiya vaacanai kalantavai colli, while refering to the good elephant pattiraapati[21]. The commentator divides the line into two as 'kaappiyavaacanai' and 'kalantavai colli' and explains them as 'the reading or reciting the epics' and 'the teaching of ethics'. respectively. But it does not appear quite appropriate. The word vacanai means 'good smell', 'word or line', 'reading', etc.[22]. Viewed from the circumstances in which the word is used here, it is more appropriate to assign the meaning 'the teaching of ethics to protect some one from sinning'. Thus here also the word 'kaappiyam' is used in the sense 'to protect'.

The word 'kaappiyam' is seen mentioned while specifying the things which were taken by the people for the festival

20. Mani : 19: 79-81, U.V.S. 21. Perun : 4: 3: 32:
22. Lexicon — p. 3578

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of bathing in PeruNkatai. In the line 'kaappiya koocamum kaddilum pa*l*liyum[23]; the term 'kaappiya koocam' denotes epic' according to the commentator. The word koocam means "rampart of footwall', 'treasury', book (nuul), collection etc.[24]. So this 'kaappiya kocam' is to be taken to mean 'ethic poems' and not 'epic poems'. It is customary to recite ethic poems during the festival days.

Thus we can say that in cilappatikaaram, ma*n*imeekalai and peruNkatai, the word 'kaappiyam' is used only to mean 'protection' but not 'epics'.

The word kaappiyam is used to denote the epic poetry only in cintaamani. The words kaapiyak kavika*l* means epic poets[25]. Following cintaama*n*i words like 'paNca kaaviyam' in peruNtokai[26]' 'paNca kaappiyam' in 'Tamil vidu tuutu'[27], 'aimporuN kaappiyam' by Mayilai Natar[28] are used. The grammatical works like Ta*n*diyalaNkaaram, MaaRaan alaNkaaram, panniru paaddiyal, viiracooLiyam, etc., have also used the word kaappiyam to mean epic poetry.

In Sanskrit the word kaappiyam means poetry while the word 'mahaa kaavyaa' means grand poetry[29]. K.V. Jagannathan holds that this Sanskrit word kaavyaa includes in the meanning any kind of literary work in verse[30]. The root of 'kaavya' is kavi which means poet. The epics being the works of kavi (poet), are called kaavyaas. This word is adopted with Tamil sound and the word kaappiyam is derived says Vaiyapuri pillai[31].

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23. Perun : 1: 38 24. Lexicon Tamil — Vol. II part : 2 p. 1171, 8 piNkalanika*n*du — p. 427 25. Cinta : 1585
26. Peruntokai — 1259 27. Tamil vidu tudu — 2
28. Mayilai Natar — Commentary on Nannul — nurpa — 387
29. C. Kunchan Raja — Survey of Sanskrit Literature — p. 128
30 K. V. Jagannathan — Tamil kappiyankal — p. 12 — 1971
31. S.V.P· 'Kaviya kalam — pp 15-16

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Naccinaarkkiniyar opines that epic and narrative poem (todar nilai) are not one and the same. He classifies ciivaka cintaamani under narrative poem and holds that it is not an epic. In his commentary on ciivaka cintaamani, he says that since the ancient works in Tamil grammar have not defined the narrative poem by the Sanskrit word 'kaappiyam', the later definitions relating to epics are not applicable to the 'todar nilaic ceyyul' in Tamil The 'todar nilaic ceyyul is different from epic[32].

Adiyaarkku Nallaar however differs from the above view of Naccinaarkkiniyar. He says that even if the word kaappiyam is not used in the ancient Tamil grammar, this Sanskrit word is more applicable to the Tamil poems like 'col todar nilai' and porul todar nilai.

Thus the word kaappiyam itself is held by many scholars as a Sanskrit word. Some of them have tried to trace the origin from Sanskrit word kaavya. But the ardent students of Tamil believe that it is purely a Tamil word. However it is to be admitted that it is very difficult to conclude whether it is a Tamil word or not. But one thing is certain. The word 'kaappiyam' is the ancient one than the word 'kaavyam'. The word kaavyam is used only in later days. Also there is no such reference as V > P in the middle of a word.

According to Linguistics word can change its forms and content by efflux of time. The word nuul in ancient Tamil denotes only grammatical works but in later works it denotes all published works. This change is called 'expansions or 'widening' by Linguistics[34]. Just like nuul, the word 'kaappiyam' denotes only grammatical works in ancient day'

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32. Naccinarkkiniyar — Commentary on Civaka Cintamani — invocatory verse : 1
33. Atiyarkkunallar — Commentary on Cilappatikaram — uraippayiram'
34. Dr. M. Varatharajan — MoLinuul — p. 309 — 1958

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but later works include epic poems also due to the influence of the Sanskrit word 'kaavya'.

Dr. V. I. Subramaniam, also supports this view. He says that in inscriptions of middle ages the word kaappiyamdenotes the family or caste only but in the literary works of the same age the word is used to mean narrative poems only[35].

We can therefore conclude that the word kaappiyam is originally a Tamil word and is used to denote epic poems only in the middle ages under Sanskrit influence.

35. Dr. V. I. Subramaniam — 'kappiyak katturaikal' p. 1

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TOLKAAPPIYAM AND THE EPIC CONCEPT

Many scholars believe that the epic concept is adopted in Tamil language from Sanskrit since this concept is first seen dealt with separately only in TandiyalaNkaaram[1]. They hold that the epic concept is not exposed in Tolkaappiyam[2]. The commentators of Tolkaappiyam who were sanskrit scholars have tried to explain the eight kinds of poetic compositions as narrative poems such as col todar nilai and porul todar nilai etc[3]. In this article an attempt is being made with particular reference to the passages in urai tonmai, tool and viruntu in particular and the whole of ceyyul iyal (prosody) in general to investigate whether there was any idea about epics in tolkaappiyam.

Adiyaarkku nallaar in his commentary says that the eight kinds of poetic composition namely ammai, aLaku, tonmai, tool viruntu. iyaipu, pulan and iLaipu in effect represent the long narrative poem and includes cilappatikaaram in the tool (beauty) kind[4]. Dr. C. Balasubramanian holds the view that tolkaappiyar explains the physio revelation of epics in meyppaaddiyal, the rhetorical embellishment (alaNkaaram)in uvamai iyal, the variety and style of epic in the verses about vannam and vanappu in ceyyul iyal and the traditional res-

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1. Vaiyapuri Pillai, S. – 'Kaviya Kalam' – pp. 15-16, Ed. 1957 Naccinaarkkiniyar — Invocation Commentary on Civaka Cintaamani
2. Dr. Arunachalam, P – 'Cilappatikarac cintanai—p. 13 Ed. 1971 Dr. Subramaniam, V. I. — 'Kaappiyak kadduraikal -- p. 4 Ed. 1954 3 Peraciriyar — tol: cey; 235-42 — Commentary Naccinarkkinniyar — tol: cey 235-42 Commentary Ilampuranar — tol: cey: 229-42 Commentary
4. Atiyarkku nallar — Cilappatikaram uraip payiram—pp. 6, 8, 9 Ed- 1968.

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trictions on the usage of words and their meanings in epics in marapiyal[5].

Scholars are however divided in their opinion on this. Dr. P. Arunachalam says that these eight kinds of poetical composition in tolkaappiyam do not signify any kind of literary genre but only specify the kinds of verse like other kinds mentioned in ceyyul iyal[6]. Peeraaciriyar, one of the famous commentators on tolkaappiyam, has not shown cilappatikaaram and ciivaka cintaamani for tonmai and tool as examples Dr V. I. Subramaniam holds that there is no definition of epic in tolkaappiyam in the sense that in not even a single place in tolkaappiyam, one can see the information regarding epics and long narrative poems and that there is no connection between tool and the epics which are available now[7].

A thorough study of the whole of ceyyul iyal is necesary to examine these immense opinions. Tolkaappiyar classifies the subject of prosody into two[8]. From time-beat (maattirai) to rhythm or melody (vannam) totalling 26 elements comprise the first part and from ammai to iLaipu totalling eight elements comprise the second part. All the commentators consider the latter part as the definition of long narrative poems (todar nilaic ceyyul).

According to Dr. P. Arunachalam tolkaappiyar not only states the parts of the verse but also mentions the structure, the form, the variety, the content, the poetic vision or narrative technique and many other characteristics of the verse.

These ten structural elements of verse-form such as the time-beat, the letter (eLuttu) metrical syllable (acai), the foot

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5. Dr. Balasubramanian, C.P.—'karum terum' — p. 101, Ed. 1966
6. Dr. Arunachalam, P.—'Cilappatikarac cintanai'—p. 13 Ed. 1971
7. Dr. Subramaniam, V. I.—'Kappiyak katturaikal, p. 4 Ed. 1954
8. Tol: cey: 1

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(ciir), the metrical line (adi), the tradition (marapu), the note (tuukku), the rhyme (todai), the melody (vannam) and the limit (alaviyal) are based on sounds and no importance to the content has been given here.

The other four components of verse, the genus (tinai), the species (tuRai), the subject (poru/ vakai) and the idealism (kaikool) are based on content classification. Here Tolkaappiyar also speaks about the various kinds of poem based on love (akam), and non-love (puRam) themes and their sub-constituents.

The speaker (kuuRRu vakai), the hearer (keedpoor), the place (kaalan) and the time (kaalam) are the four environments for composing a verse according to the content classification.

The result (payan), the physio-revelation, (meyppaadtu) the omission (eccam) and the intention or clue (munnam) are the four stages based on capacity to feel the content.

The grace (nookku) is said to be the way of viewing the composition from the unit of time to the perfection of line. The interlink (maaddu) is a kind of syntax of the verse.

Connection (yaappu) and verse form (paa) are mentioning the variety of poems which were composed by the above elements. Connection includes the seven forms of verse namely poetry (paaddu) narrative poem (urai), grammar (nuul) book of morals (vaaymoLi), book of riddles (pici) book of satire (aNkatam) and book of proverbs (mutucol)[9]. Of these, paaddu has limitation of lines. Others have no limitation of lines. paa or paaddu is a classification based on sound and the rest are all on the basis of content.

Among the paa group, venpaa, kalippaa, vancippaa and marudpaa are based on the nature of the sound. The two types of venpaa namely kuRu venpaaddu and neduvenpaaddu and the four types of kalippaa namely ottaaLicaik kali, kali venpaaddu, koccakak kali and uRaL kali are kinds of dis-

9. Ibid: 79

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tinctive types among paa and their classification is also based on sound.

The vaaLttiyal poems that celebrate the glories are classified into four catagories namely 'puRanilai vaaLttu a blessing with an invocation, vaayuRai vaaLttu advice by their elders to behave well, avaiyadaNkiyal apology which an author makes in entering on his work in order to disarm criticism and ceviyaRivuRuu poem that contains moral and spiritual advice. Among the categories of venpaa are aNkatam treatise on abuse, and 'kaikki*l*ai' sexual lore before it is reciprocated are based on their content. A kind of ve*n*paa namely paripaaddu is classified on the basis of its structure and content.

This leads to the conclusion that Tolkaappiyar in ceyyu*l* iyal (prosody) has not only viewed the verse form from the structural elements but also from various other angles. We may now look into the classification urai in the section yaappu which is mainly based on content and not on limitation of lines.

"paaddidai vaitta kuRippi naanum
paavin ReLunta ki*l*avi yaanum
porulmara pillaap poymmoLi yaanum
poru*l*odu punarnta nakaimoLi yaanumenRu
uraivakai nadaiyee naankena moLipa

— tol : cey : 173

Paaddidai vaitta kuRippu

(speech which is inserted in the midst of the narration of the poetry)

The line is explained by commentators as 'a note that is placed in the midst of the poem (I*l*ampuura*n*ar) a poem in which the note comes medeavally (peeraaciriyar) and a song which is inserted in the midst of the poem (Naccinaarkkiniyar). To enlighten this, Peeraaciriyar and Naccinarkkiniyar cite the examples 'takadur yaattirai' and cilappatikaaram respectively.

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As an illustration Ilampuuranar's examples 'iva*l*aic collaadik kaanpeen takaittu'[10] and 'kayal eLutiya imaya neRRiyin.....idai mutu maka*l* vantu toonRuman[11] can not be treated as prose. Further in cilappatikaraam the 'uraip paaddu madai' which is considered by most scholars as prose verse inserted in the midst of the poem[12] can not be treated as prose according to the explanations given by the commentators of Tolkaappiyam.

Viewed from the explanations of these commentators, the uraippaddu madai of vedduva vari in cilappatikaaram is to be considered as the speech of the people of the land paalai or the land of desert who are the worshippers of the Goddess koRRavai, aaycciyar kuravai uraippaaddu madai as the speech of maatari, kunRak kuravai uraippaaddu matai as the speech of ladies who live in the mountainous regions and vaaLttu kaatai uraippaddu madai as the words of the author. Ilampuuranar's example is also in the form of the speech of one person. So such speeches which are inserted in the midst of the narration of the poem can be treated as the 'paaddidai vaitta kuRippu'.

PaavinReLunta ki*l*avi
(Word which stands instead of a verse)

Such words stand in the poem without poetical composition (paakka*l*ai oLiyat tooRRiya col vakai) that is, in usage one who questions and expresses a thing by speech 'says I*l*ampuuranar. Both Naccinaarkkiniyar and Peeraaciriyar define this term as 'without using the poetical form one who writes the meaning of the nuuRpa (verse form used for grammatical writings) During the age of Tolkaappiyam the word 'ki*l*avi' also meant word

So, the word pavi*n*ReLunta ki*l*avi means, a word which is interposed in the narrative poem instead of using a single

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10 Kali: 56
11. Cilap: 17: 1-10 12. Ibid: 12:2-17; 17:2-4; 24:1-2; 29:1.

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poetry. We can say that it is a structureless verse. This combination of words is not intended to give musical sweetness but is used only for connecting the two poetry into a narrative poem. It is otherwise called maaddeeRRu or kuun. This technique in composition is adopted in cilappatikaara maNkala vaaLttup paadal. In these lines the words a anku (there), atanaal (therefore), avaLuntaan (she herself), avanuntaan (he himself) avarai (him) and avvaLi (in that manner) which connect the two verses can be considered as paavinReLunta kilavi. Dr. V. Sp. Manikkam also considers this as urai. He further states that this type of expression by Ilankoo is to join or combine one song with the other[13]. This can also be considered as one of the narrative techniques of the authour

Porulodu punaraap poymmoLi

(The imaginary story of continuous narration without tradi tional background)

All the three commentators of Tolkappiyam make it clear that the author, by his unique power of imagination has connected persons or things or creatures which are un like in character, habits etc. in a certain respect. This inference though not correct we can enjoy the imagination technique in the story. It is therefore assigned to as 'porul' iyaipillaap poymmoLi by Ilampuuranar and 'porulinRip poypaadat todarntu celvana' by Naccinarkkiniyar and Peeraaciriyar. The two latter commentators cite as example to this type of narration 'an elephant and a horse (elephant and bird by Peeraaciriyar) went on their way with great friendship. This may not happen in the real life but might have been cited traditionally by some one to another. It was not believed by people. So we can conclude that such type of mythical tales may be treated as 'porulodu punaraap poymmoLi'

Porulodu punarnta nakai moLi

(The tales of wit and humour with moral import).

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13 Dr. Manikkam, V.Sp.—'Iraddaik kaappiyankal' p.42 Ed. 1960

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According to Ilampuuranar, poruLaip poruntiya nakaR moLi means that pleasantry which is related to the content or theme. This treats the subject without any false nature while it expresses pleasantry. Naccinaarkkiniyar and Peeraaciriyar have tried to explain it more clearly. Any kind of pleasantry narration which would be believed as truth may be taken as 'porulodu punarnta nakai moLi The words of the little bird (ciRu kurii urai) and the cunning or clever words (tantira vaakkiyam) have been shown as example of this type.

When we consider the two latter divisions of the explanation of 'urai' we may come to the conclusion that the theme of the myth and the former two may be the technique of narration of the mythical poems. So urai means, a kind of narration or narrative poetry considered as myths. It is recited by folks traditionally. In support of this point of view, the latter nuuRpa defines the person who is to be a teller as 'onRee maRRum cevilik kuRittee, onRee yaarkkum varai nilai inRee[14].

We may now examine the terms tonmai, tool, viruntu found in the vanappiyal of Tolkaappiyam.

tonmai

"tonmai taanee
uraiyodu punarnta paLamai mooRRee"

— tol : cey : 237

'tonmai' means any poem which comes with ancient traditional theme intermixed with urai' says Ilampuuranar. He shows 'iraama caritam' and paandava caritam as examples of this type. Peeraaciriyar explains it as a poem based on ancient traditional story with a mixture of urai such as 'perunteevanaar's paaratam' and 'takaduur yaatirai'. Naccinaarkkiniyar includes cilappatikaaram in this category.

Here, the commentators and most of the Tamil scholars consider the 'urai' as prose. But this view does not appear to be correct. As already explained, urai includes any kind

14. tol: cey: 175

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of myth or legend which was traditionally recited. So a poem based on ancient story which was traditionally recited by folk is called 'tonmai' Such kind of literature is considered by the western scholars as primitive epic and by Sanskrit scholars as 'itikacas' (Ramayanam and Maha Bharatam) which are traditionally recited. The homeric epic poems 'Iliad' and 'Odyssey' are the collection of stories which were traditionally recited by folk. The word Homer itself is taken to mean a collector or a compiler.

The view that tonmai' type of literature should be treated as the epic of recitation can be supported by various examples. In olden days people, in order to spread their ideas adopted tale-telling as the media. In all countries and among all peoples this sort of tale-telling was prevalent[15]. Further we find that story-tellers were specially employed for this purpose[16]. During caNkam age we come across a class of persons who used to sing the tradition of Kings, their glories and their art of making gifts. Such stories narrated by paanars (bards) in the form of poems might have taken the place in the literature with the name of 'tonmai'

The Sanskrit classic Maha Bharata states that its own origin and development may be cited in support of this point. When Vedha Vyaasar narrated his story he felt worried because there was none to write it down. He prayed to Lord Brahma who suggested to him to worship Vinaayakar. Vinaayakar agreed to the request of Vyaasar and wrote down the story dictated by Vyasar. This story was told by Vyaasar to his son Sugamuni. Naaratar told the story to devas (angels) inhabiting the celestial world. Sugamuni taught it to kantaruvar, giant (arakkar) and yadcar. The story was told by Vaicampaayanar, one of the chief disciples of Vyasar to the human race. Cutar, the Bouraaniha under the leadership of 'Counaka muni' made all the ascetics assemble at a place called 'Naimicaraniyam' and told the story to them. It is

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15. Forster, E.M.—Aspects of the Novel — pp. 33-35
16. Myres — A Study in Epic Development — pp. 128 — 41

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belived that the eighteen puraa*n*aas were told to people in this manner[17].

In Tamil literature also, it is believed that the same procedure was adopted in the case of 'Iraiyanar akapporul urai'. Madurai Ka*n*akaayanaar's son Nakkiirar narrated it to his son kiiran koRRanaar. He told the same to Teenuur kiLar, kiLar told it to Padiyan koRRanaar; Celvattaaciriyar peruNcuvanar was told by Padiyan koRRanaar; Cuvanaar told it to pu*l*iyankaayp peru-Nceentanaar, the teacher who lived at MaNaluur; Ceentanaar recited it to A*n*daip peruNkumaranaar, the teacher of cellvur Kumaranaar recited it to the teacher at TirukkunRam; He recited it to Maata*l*avanaar I*l*anaakanaar; And finally Niila-kandanaar, the said Muciri teacher was told by Naakanaar. Thus this commentary of Nakkiirar was traditionally transmit-ted. This recitation was going on from the caNkam age to the 8th century A. D.

Thus a story traditionally recited was called a folk or primitive epic. It will be quite appropriate to hold that this kind of primitive epic would have been marked by tol-kaappiyar's tonmai. Tamil epics like old Raamaaya*n*am, Jain Raamaaya*n*am and Bhaaratam which are believed to have existed during the cankam age but had been lost due to lapse of time would have been of the same type or category[19].

tool

"iLumen moLiyaan viLumiyatu nuva*l*inum
paranta moLiyaan adinimirntu oLukinum
toolena moLipa tonmoLip pulavar".

This kind of poem should deal with the four themes

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17. Rajaji — 'Mahabharatham — p. 4
Kirubanantha variar — Mahabharatham — p. 2 — Ed. 1972
Natarajan. A. L. — 'Vyasar aruliya MahaBharatham — Parts p. 1.
18. Nakkiirar — 'IRaiyaNaar akapporu*l* urai — p. 9. Ed. 196?
19. Mayilai seeni venkatasamy — 'MaRaintu pona tami*l* NuuRka*l*' pp. 196 — 212 — Ed. 1959.

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namely virtue (aRam), wealth (poru*l*), bliss or sexual pleasure (inpam) and liberation (viidu) wth nice words or language; it should be written in the metre of aaciriyam with a story. This is otherwise called poru*l* todarnilai which means a narration in which the content is being continued. Tolkaappiyar puts the word 'tonmoLi' which means that this type of poem narrates the classical story. Thus commentator Peeraaciriyar defines the tol. Naccinaarkkiniyar, though he accepts Peeraaciriyam, adds something new in content and in prosody. It means, the poem in which the content may be changed and composed by the metre of 'koccakam'. Cintaamani is given as example of this type by Naccinaarkkiniyar.

In the next 'nuuRpa' which begins with 'viruntee taanum', the commentators Naccinaarkkiniyar and Peeraaciriyar express the view that the clitic 'um' given in 'taanum' refers to 'tol' in which the classical story was retold with new additions and modifications. So it is clear that 'tool' is one in which the classical story was retold. The five great epics — Maha kavyas in Sanskrit — 'Raku Vamcam' 'Kumaara campavam,' 'cicupaala vatam,' 'Kiratarccuniyam,' 'Naidatiya caritam,' are all retold stories which were found in Vedhas, puranas and Itikacas. The scholars in Sanskrit have distinguished this type of poem from Itikacas and classified it as 'Maha kavyas', These Maha kavyas classified by the Sanskrit scholars might have been treated as tool by Tolkappiyar. We can conclude that in 'tool' type of poem, the story of tonmai or primitive was retold. It may otherwise be termed as literary or secondary epic. The Tamil epics Bharatam by Perunteevanar and villi, Raamaayanam by Kampar, Perunkatai by Konku Veelir and Cintaamani by Tiruttakka Teevar may be classified under this type of poem or epic.

Viruntu :

"viruntee taanum
putuvatu pu*n*aita yaappin meeRRee

— tol : cey : 239

Peraaciriyar identifies viruntu as a kind of poem in

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which the various kinds of verse-form were introduced newly by the author of his own will. In this type any one of the ending letter, syllable, foot and metrical line of a verse will be used to begin the next verse. Mutto*ll*aayiram, Poykaiyaar's songs and Kalampakam are included in this category. Ilampuuanar says that in viruntu, the ancient tradition in prosody is changed and the new method followed. This is not to follow the shadow of the ancients but to take one's individual view in composing poems. The classical story and the modified retold new classical story are not used in poems of this type but the author himself creates a story and uses it in his poem with continuous narration, says Naccinaarkkiniyar. He shows 'Mutto*ll*aayiram' and 'Kalampakam' as examples of this type.

So 'viruntu' is one which comes in relation with story while it can be understood clearly that it is different from 'tonmai' (Itikaacaas) and tool (Mahaa kaavyas). In the views of the Westerners this is one kind of art or literary epic. In Sanskrit it is said to be 'utpaattiyam' (what is otherwise called as Mutal nuul in Tamil). The Tamil epics Takaduur yaattirai, Cilappatikaaram and Manimeekalai come under this category.

Conclusion :

The above investigation leads us to two main conclusions : (*1*) the 'urai' mentioned in Tolkaappiyam is not the modern or upto date prose writing but only denotes the speeches (kuuRRu) of any person which are interpersed in the midst of a poem and the technique and theme of a narrative poetry and that (2) tonmai, tool, and viruntu should mention the Itikaacaas, or primitive epic Mahaakaavyas or secondary epic, and utpaattiyam or literary epic respectively.

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EPIC THEORY IN TAMIL GRAMMAR

We have seen in the previous chapter that Tolkappiyam speaks of three kinds of epics that are primitive, literary and utpattiyam but there are no definite theories on epic poems. Only Tandiyalankaaram speaks of the epic features descriptively. Pannirupaaddiyal, parunar paaddiyal, vaccananti maalai or Venpap paaddiyal, Navaniitap paaddiyal, Citamparap paaddiyal and Maaran AlaNkaaram also describe some of the epic features.

The epic theories as recorded in 'Tandi' shows that the preface or the prelude must have three parts that are the praise and worship of God and the basic theme (varuporul) of the epic. The theme porul may be on the four aspects, namely virtue, wealth, sexual pleasure and liberation.

The objects of description in an epic may be the mountain, the sea, the land, the city, the season, the rising, sun and the moon.

The events included in an epic may broadly be classified under two categories. One is common to all and the other is in respect of kings and their followers. The common events falling under the first class my be on six matters, namely marriage, enjoyment in groves (poLil), water-game, birth of child, refusal of caresses and union or enjoyment of pleasures by the hero and heroine. The events falling under the second class may relate to six matters, namely crowning, secret consultation, embassy, march of the army, battle and victory.

The entire work will be divided into several chapters like carukkam, ilampakam and paricceetam. TandiyalaNkaaram also speaks of the flow of narration (canti), the literary taste, the physio-revelation and the charm (paavikam) of an epic poem.

The 'Maran Alankaram' adds something new to these features. The new features are 'words of apology in the

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preface', 'family life', 'grace of the winds', 'description of the river', 'act of spy', 'Seizing hard of cows' insisting on instability,' one sided love', 'padalam' and kaandam.

The panniru paaddiyal contains two features in addition that are 'plot setting' or 'action of the story' and 'different kinds of verses that can be utilized in epics'. Plot setting has four stages that are vittu, en tuli and kodi. Venpaa, viruttam, akaval and koccakam are mainly used in epics says panniru paaddiyal.

Navaniitap paaddiyal adds six descriptive elements in an epic. They are 'description of evening' 'horse', 'elephant', 'flag', 'drum' and 'sceptre, the symbol of sovereignity'.

The vaccananti Maalai, a verse quoted in the elaborate commentary on yaapperunkalam (yaapperunkala virutti) and the old commentary of viira cooLiyam speak of the qualities of puraanaas in Tamil. Vaccananti Maalai shows the 'genealogy' as the distinctive feature of the puraanaas while the other specifies 'the creation of the world and its end', 'nature of the ninety six human beings', 'good conduct of the Brahmins' and 'basic qualities of the ancient kings' as the features of the puraanaas.

The verse-form used for grammatical works 'nuuRpaas' which are having the epic theories are given below :-

Tolkaappiyam

urai: (narrative poetry)

paaddidai vaitta kuRippi naanum
paaviin ReLunta kilavi yaanum
porulodu punaraap povmoLi yaanum
porulodu punarnta nakaimoLi yaanumen
Ruraivakai nadaiyee naankena moLipa

(Tol : cey : 173. peeraa)

Tonmai : (primitive epic)

tonmai taanee
uraiyodu punarnta paLaimai neeRRee

(Tol : cey : 237 peeraa)

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Tool : Literary Epic or MahaaKaavyas)

iLumen moLiyaan viLumiyatu nuvalinum
paranta moLiyaan adinimirn toLukinum
toolena moLipa tonmoLip pulavar
(Tol : cey : 238 : peeraa)

viruntu : (Literary or epic of utpaattiyam)

viruntee taanum
putuvatu kilanta yaappin meeRRee
(Tol : Cey : 239 : peeraa)

TaNdiyalaNkaaram

i) peruNkaap piyanilai peecun kaalai
vaaLttu vaNakkam varuporu livaRRinon
ReeRputait taaki munvara viyanRu
naaRporul payakku nadaineRit taakit
tannika rillaat talaivanai yudaittaay
malaikadal naadu valanakar paruvam
irucudart toRiamen ORRnaivana punaintu
nanmaNam punartal ponmudi kavittal
puumpoLil nukartal punalvilai yaadal
teempiLi matukkali ciRuvaraip peRutal
pulariyiR pulattal kalaviyiR kalittalen
Rinnana punainta nannadait taaki
mantiram tuutu celavikal venRi
cantiyiR Rodarntu carukka milampakam
paricceeta mennum paanmaiyin vilaNki
nerunkiya cuvaiyum paavamum virumpak
kaRRoor punaiyum peRRiya tenpa'

ii) kuuRiya uRuppiR cilakuRain tiyalinum
veeRupaa dinRena vilampinar pulavar'

iii) aramuta naankinum kuraipa dudaiyatu
kaappiya menRu karutap padume.

iv) avaitaam,
orutiRap paaddinum palatiRap paaddinum
uraiyum paadaiyum viraviyum varumee.
(TaNdi ; potuvaniyiyal nuuRpaa 8-11)

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MaaRan alaNkaaram

i) Vaitta perunkaap piyanilaiyum VaaLttiyalpaar
meytta avaiyadakkam viiRucaal — muttitarum
teyva vanakkamutan ceyporulum munvaravaaNku
eyta uraippatudan eyntu" — 72

ii) tappilaa naaRporulum caaRRuvataayt taaranimeel
oppilaa taancaritai udkonda — ceppamuRa
nanmanamil vaalkkai nalamputalvarp penudaeR
ponmakudam vaittin puRal — 73

iii) alaiyaaLi meenmai arudpuyalin ceykai
malaiyaaru naadurin vanmai — tolaiya
irucudrin toORRam irutuvalam panam
perumpunalpuk kaadal poLil. — 74

iv) mantirantuu toRRaadal vaaynta niraikoodal
puntiyuRac ceeral puRattiRuttal — VentiRaikuur
mikka ikal venRi nilaiyamai yaimikuttal
kaikkilaikal kuuRum kadan — 75

v) padalam ilampakam paricceetam kaandam
todartodarpiR paadaiyurai tooyntum tidamuRaccol
muunRutd kolalaam muRaiyiR cuvai viRalkuurn
taanRavarmeyp paanpukalva taam — 76

vi) vilampiya kaappiyak kunaNkal paavikame — 251

Panniru paaddiyal

i) vitten tulikodi talaivanodu meevi
otta vellai viruttam akaval
vaitta orutodai koccakam uRuppu
nadaipeRa varuvatu todarnilai enpa — 347

ii) vittee entuli viruttiyal kodiyena
otta muvakai iRaivanodu porunti
oLukiya vellai viruttam akaval
uraivodu midainta paaddudaik koccakam
nadaipeRa varuvatu todarnilai vakaiyee — 348

iii) todarnilaic ceyyul paaddup palatoduttut
tolaiyidai kadaiyena nuvalavum padumee — 349

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iv) avaRRul
talaiyenap padupavai malairin Raaki
aRamporul inpam viidena ivaRRin
tiRanteri marapin niiNkaa taaki
venRikool irukkai enRivai anaittum
canri yaakat tantunilai peRumee — 351

Vaccananti maalai or venpaap paaddiyal

i) pukaril vanakkam poruppaRamee aati
pakartal kadalkool paruvam — nikaril
talaivanaik kuuRal taapanan intutooRRam
cilaimanantoor poorin ceyal — 40

ii) ceyalaar mudicutaal ciirpputalvarp peeRoodu
ayalaar poLilpunalpuk kaadal — iyalum uun
mantirantuu taadal varumikal vikkiramam
cantucela vumpiravum caarntu — 41

iii) caarcuvaiyee paavam vilakki inattodupaak
kuuRuraiyee paadaiyee kondilampakam — neercarukkam
niippil paricceetam neerntuvaru meRperuN
kaappiyamaam enRu karutu — 42

iv) karutucila kunRinumak kaappiyamaam enpar
peritaRamee aati piLaittu — varuvatutaan
kaappiyam aakum kulavaravu kaarikai
yaappiR puraanamee yaam — 43

Navaniitap paaddiyal :

i) munnam vanakkam aramutal nankin tiramuraittal
tannika rillat talaivanaik kuuRal tacaankankalai
vannittal vaynta paruvam irucudort toORRankataam
innana kuuRal perunkaap piyattuk kilakkanamee — 62

ii) ponmudi cuudal poLilvilai yaadal punalaadutal
nanmanam ceytal naRavuun kalippuk kalavituni
mannum putalvarp peeRudannan mantiram tuutucellal
innikal venRi vakaicanti kuuRal ik kaappiyamee — 63

iii) viruppan taruncuvai paavavikaRpam mikupaakkalaal
uraitta inattol uraiyoo dudanpada mellavantu

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carukkam ilampaka maamparic ceetamen numpeyara
terittu varuvatu ceppiya kaaviyam teemoLiyee — 64

iv) neRiyaRin tayya RiyaRRiya vaaRu nilainiRRalum
peRumpeyar enpatu peecum aRamutal naankinuntaam
kuRaiya varinummun kuuRiya kaaviyam kookanakac
ceermalar allip pokuddinil vaaLum tiruntiLaiye — 65

Parunar paaddiyal

akalak kaviyee mankala maalai
kaliven paaddodu kaliRe kutirai
maRRavai poru/aap piRavunkaadduka
marunkin
nalloor aaynta yooniyum poru/um
onpatu cuvaiyum naalvakai viruttiyum
kuuda nookkik kuRittoru vanmeel
paadum ceyyud paaduvoo nee

— Quot in the commentary of
Navaniitap paaddiyal; nuuRpaa 87

Citamparap paaddiyal

i) paaduneRi vanakkamvaaLt tenRu naalaayp
pakarporunmun vara iRaivan veRpa veelai
naadunakar poru/paruvam irucudarpen veeddal
nanmudi poLilpunalaa daka/ lundal
kuudumakiL vuudaltuni putalvarp peeRu
kuuRiduman tirantuutu celalpoor venRi
niidu cantit todarccicuvai paavam toonRa
nikaLttiyampan mutaRperunkaap piyattuk-
kammaa

ii) araiyumitiR cilakuRaipaa deninun kunRaa
taRamporu/in pamviiddiR kuRaipaa daakap
peRuvatukaap piyamaakaam puraanamaakum

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tivaakara nikandu

kaaviya viyaRkai[1] virikkun kaalai
aariyan tamiLodu neeritin adakki
ulakin tooRRamum uuLin iRutiyum
vakaicaal tonnuuR RaRuvara tiyaRkaiyum
veeta naavin veetiya RoLukkamum
aatik kaalat taracara tiyaRkaiyum
avvavar naaddaal aRivu maaRRalum
aadiyum paadiyum aRivarak kilattal

(— Ref ; Quot. also in yaaparunkala virutti p. 526
and
viiracooliya urai-alankaarap padalam-39)

1. Vilampanat tiyarkai — in the commentary of yapparunkalam and viracoliyam.

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A NOTE ON NON — EPIC DEVELOPMENT DURING THE CANKAM AGE

The CaNkam age is the heroic age[1]. It is said that the heroic age is the age of epics. But in CaNkam literature there is neither epic poems nor narrative poems. The reason for non-development of epic literature during this age is yet vague. However we can trace out a few reasons for this.

The first and foremost reason is the intellectual growth in the Cankam age. Dr. M. Varatharajan holds that the Cankam poets give more importance to the intellectual power than to imagination and thus the highly imaginative epics were not written in that age[2]. C. M. Bowra also support this view. He holds that the culture and civilization of China have grown up by intellectual powers and so in Chinese literature there is no epic poem[3] Mr. A. M. P. Paramasivanantham also has this same idea. He opines that in the caNcam age people led a virtuous, luxurious and prosperous life. So in that period there was no need to have poems like epics and didactic poems to teach morality, justice and virtues. But after that people became so immoral and unjust, that cruelties and evils took an upper hand. The epic and didactice poems have grown to insist on morality, justice, etc.

The second reason is the poctic rule followed by the Cankam poets. They compose poems on the subject of human life — love and heroic life separately. Among the Cankam poets, a few tried to express the various aspects of human life, in one poem. This unification paved the way for the development of epic poems. Thus in Cankam age, we can say that there was no real epic as such.

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1. Dr. K. Kailasapathy — Tamil Heroic poetry — p. *1*
   Dr. T. E Gnanamoorthy — Tamil Literary Theories Epic — IATR. Vol. — p. 88
2. Dr. M. Varatharajan — 'The Treatment of Nature in cankam Literature' — p. *3*
3. C. M. Bowra — Heroic poetry — p. 14
   Lin Yukang — My Country and My People — p. 39

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Thirdly, the Cankam age was a period of prosperity of the Tamils and so no literary epic could be developed. Fourthly, the religious and ritual practices, the worship of God (tribal), hero worship etc. were not impelling the attention of the poets of the Cankam age.

Lastly, the Cankam poets are all lyric poets. They concentrated only on love and objective short poems but not on long narrative poems like epics based on interesting stories.

Mr. Jayakumar holds two more reasons in additions to the above. The first one, he says, is the status of the kings and nobles. They were not considered superior to the poets or equivalent to Gods or tribal Gods. The second is the living condition of the poets in the Cankam age. They used to move from place to place and compose poems like lyric, panegyric, etc. on various heroes, kings, chieftains, and benevalent persons[5].

Accordtng to W. P. Ker in the heroic age it is not necessary that epic poems should be composed. Many nations instead of an Iliad or an Odyssey have had to make shift with the conventional repetitions of the praise of chieftains without any story[6].

We may therefore conclude that in the Cankam age no real epic has been composed. It was a highly developed, prosperous and civilized era and so there was no necessity for epic and didactic poems to insist on morals, justice etc. But during the age of Cilampu, there was degeneration in social and moral values and religious and political conflicts were common. It was to heighten and high light the past glory of the cankam age and to educate the present and the future, the epic cilappatikaaram was composed.

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4. A. M. Paramasivanatham — 'Kankaik Karaiyil' — pp. 63-66
5. Jayakumar — 'Cilampin Kaappiyap panpukal'—M. A. Thesis (unpublished) Madurai University — 1969
6. W. P. Ker — Epic and Romance' — p. 13

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THE ORIGIN AND DEVELOPMENT OF TAMIL EPICS

We have seen in the last chapter that unlike most of the Indian epics, Tamil has its own origin. To develop any kind of literature, there must be some process. The western critics give their views on the origin and development of epics picturesquely and they are generally applicable to most of the western as well as Indian epics. When we go through he analysis of the origin and development of Tamil epics, t is essential to note the theories traced by the western scholars.

Lascelles Abercrombic puts forth his view that the epic age dawns only when society has developed beyond the primitive stage. In that stage the individual feels and lives as part of the tribe without any assertion of his individuality[1]. A society develops, the man who possesses outstanding physical strength, beauty, personality, powers and valour and generosity becomes dominant and is praised, admired and revered for his individual greatness. He becomes a hero. The epic age is thus the heroic age. The poetry and songs of the primitive age slowly develop into narrative poems and epic poetry showing the progress from tribalism to individualism, characterised by intellectual and imaginative freedom[2].

According to John Clark, 'epic' literature has been developed only from tribal God worship[3]. An epic is a tale of dignity about individuals, he says. He further defines

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1. Lascelles Abercrombie — The Epic — p. 9
2. T. E. Gnanamoorthy — A Critical study of Civaka Cintamani — p. 2.
3. ,, — Tamil Literary Theories — Epic — IATR Vol. 2 — p. 88

3 John Clark — History of Epic poetry — p. 1

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this more picturesquely. The early man is not an individual. He is a unit in a group. He acts and thinks with his fellows. He lives for his tribe and believes in its permanence and in its past. His position as an ancestor, representative and protector of the tribe is one that confers dignity. He becomes the tribal God. At tribal ceremonials he has been worshipped and involved and the story of his birth and deeds has been charted. His glory would be that of the ideal tribesmen and although this would not mean possession of the individuality of a heroic personage, yet his apotheosis would by and by work into the story of his life notions of independence and authority. We may call this story a narrative - chart, addressed to celebrating personality. The feats of the tribal God imaginatively recited by men, give human interest and human scope. Thus the story poems or narrative poems were developed in the primitive age.

The multiplication of tribal heroes went on with time, and these as protectors of the tribe being associated with Gods were transfigured as actors in matters that concerned their special activity. Gods with human attributes on the one hand and tribal heroes with divine affinities on the other, speedily by the mouths of their worshippers, spread notions of detached and self-determined activity, while the record of their co-operation for some given object imparted body to the chanted narrative and was an anticipation of an epic feature[4].

Moreover he explains, how the hero worship becomes tribal God-worship. He holds that when a leader is slain in war, his tribesmen meet to sing death-song. They describe his feats of valour, his glorious leadership and his noble death. Let it be granted that these are the self-sacrifices of a member of the tribe, yet the stuff is not unlike that of a heroic lay. Again, a brave leader has won for his tribe a victory in war. At the next festival of the tribal God a song is added to the tribal song celebrating him and his feats and comparing him to the tribal God. This is some-

4. Ibid. pp. 3-4

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thing like a paean to individual excellence. The similar surnames of heroes and Gods, as benefactors of the community, would cause confusion, transference and communing of services. Stories told of heroes would be tinged with matters derived from stories of the Gods. There from would arise an exaggeration in matter, a procedure of style and a mixture of legend and myth that we find in some specimens of early heroic poetry[5].

Thus the tribal God worship in the primitive age produces the heroic lays and at the end of this age the ordered rhythemical narratives have developed. This heroic epoch with its rhythmical recitative and its high-toned narrative may be justifiably named the epoch of potential epic[6].

During this epoch the Chieftains' little court gathered, of which their more distinguished followers were the pillars. Minstrels were in their retinue and sang their praises and the praises of their king, for the forefathers of the chief became subject of song. As Chiefs advanced to petty kings, the principal men of their following were glorified and common men sank into insignificance beside the royal house and the noble families. Each petty dominion became a focus of heroic song. The Chief's hall, the tyrant's court, and the castle of the feudal superior have been so many environments for the glorification of individuals and centres for the diffusion of poetry celebrating these. The patronge of a chief gave a direction and a free spirit to heroic literature. With the epoch of the chief began heroic poetry. It was a progressive species for a long time.

In this era there were guilds of birds and legends were preserved, utilised and grouped in poetyr. The epic poets have grouped the legendary lays, unified the references and gave creative touches and breathed over them the breath of an original spirit. Thus John Clark clearly portrays the development of epic literature during the primitive periods[7].

5. Ibid. p. 4 6. Ibid. p. 5 7. Ibid. p. 6

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Chardwick distinguishes four different stages in the development of epic poetry. The first stage of development is through its court poems singings of the victories of living princes and heroes and mourning the death of kings in elegies. The second stage of development belongs to narrative poems based on court life. The third stage is represented by ballads in which complex stories are simplified and the emphasis shifts from specific events to general biographical narration and where thanks to the introduction of nameless characters and the absence of any detailed acquaintance with court life, there is a general approximation to the characteristics of folk-tales. The fourth stage is represented according to Chardwick by epic poems which both in form and spirit are characteristic of the age in which they were composed[8].

Epic poetry is developed from court poetry, says C.S. Lowis There are two types of court poetry the light and the serious, each having three characteristics. The light court poetry is about Gods, Comic and incidental and the serious court poetry is about men, historically true and tragic. All these are preserved in later developed epic poem[9].

A. S. Mackenzie holds the view that an epic is the latest in making its appearance. All vocal communications are recorded as an epic process. This vocal communication is of two types-the metrical and he pross. The metrical narrative is further divided into five primitive varieties, viz. impromptu narrative songs, traditional narrative songs, war songs, heroic laysand mythicor supernatural chants.

The impromptu narrative is supremely interesting as the bud which is a higher culture blossoms into the dignity and aesthetic allurement of the Homeric manner. The traditional narrative is called by critics as ballad. The third one is marked by a distinction in theme. It is more or less con cerned with the warfare of man against man or man against nature.

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8. Cladwick — Heroic Age : Ch. 5 — p. 94
9. C. S. Lewis — A Preface to paradise Lost — p. 14

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The fourth stage is marked by the appearance of the heroic lay or incipient martial ballad. The theme links this variety of primitive narratory metre more or less closely with the war-song, but it is much more personal than the latter. Only after tribes are confederated do mighty chiefs arise, under whom heroic poetry was encouraged. It is therefore not surprising that among primitive tribes only two heroic lays have been noted, the impramptu verse and the traditional fragment.

The fifth and the highest stage of primitive narrating verse is exhibited in the mythic and supernatural chants. Love of marvels is an undying instinct of human natures, constituting one of the leading incentives of story-telling or narrative. If the actual or fancied marvels are supposed to have a relationship with ourselves or our kinsmen, they stir the emotions as a lien narrative never can. Thus it is the primitive as well as higher narratives, that make a strange appeal to the people, who created them.

The primitive prose narratives are also classified into five stages. First comes the artless story of the current event of any kind in which the details are brought out by appropriate gesture Second, it is the artless story of a contemporaneous and unusual events. Third, it is the narrative of an event or feat of by-gone days. At the fourth stage of evolution of the primitive prose tale is not mere traditional but much of its phrageology becomes conventional while the historical elements begin to yield to the legendary. At the fifth and final stage of primitive prose narrative there is a conventional recitation of the traditional mythic or legendary tale and this recitation blends with dramatic gesture, dance and songs.

The metrical narrative borrows the act of conventional recitation from the primitive prose narrative and at the same time the prose narrative discards the histrionic and choral elements in order to produce fable, fairy tale, prose romance and ordinary fiction. Thus A.S. Mackenzie graphically por-

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trays the stages in the development of prose and metrical narratives, the epics.[10]

Mr. Routh opines that the epic poetry has arisen partly to explain and celebrate the disasters and to hand on the sad story of these who should come after. So it happens that many epics deal with a downfall, whether of a hero or a fortress or a dynasty[11].

'Tales about mighty dead and the Gods, but not about living men. told by minstrels are the basic feature of epic development' holds T.A. Sinclair. The tales they told are mostly well known to their hearers. These tales existed before Homer conceived the idea of writing a poem in the same metre and style, full of the same repetitions, similar and battle scenes, as the old lays, but differing from them in being planned on a more grandiose scale with careful plot construction and delineation of character[12].

W. P. Kerr says that epic literature is brought to perfection by a slow process through many generations. The growth of the epic and of the older and commoner forms of poetry, hymns, dirges, or penegyrics is a progress towards intellectual and imaginative freedom[13].

M Winternitz also accepts these evolutionarz theories. He explains that each and every country has some old lays for them and the epic poets who belong to that land may utilize them by making epic poems[14]. The Sanskrit epic poets have utilized the mythological stories like Raamaayanam, Mahaa Bhaaratam, Pirukat Kataa, etc., in their epic poems. says prof. Filix Locate[15]. The Sanskrit grammarian Bhaamaha

10. A. S Mackenzie — The Evolution of Literature—pp. 154-157
11. Routh — 'God, Man and Epic poetry, Vol. 2. p. 41
12. T. A. Sinclair — A History of classical Greek Literature from Homer to Aristotle' — p. 8
13. W. P. Ker — Epic and Romance — p. 13
14. M. Winternitz —Some problems of Indian Literature — p. 47
15. Prop. Felix Locate — Essays on Gunadhya and the Brhat katha' — Translated by Rajasabha Bhushana the Rev. A.M Tabard. p. 12

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points out that in epic poetry the story of the Itihaasaas should be utilized[16].

Thus critics hold their views on the development of epic literature. From the various definitions, it can be concluded that the tribal God-worship, the praising of the individual hero, the glorification of Chieftains, the victory of the living princes, the court life, the arising of folk-tales, the development of myth-making the artless stories on current and contemporaneous events, narrative on the event or the feat of bygone days, the history mingled with myth, the downfall of a hero or a dynasty are the notable epic themes.

Tracing the origin and development of cilappatikaaram implies the tracing of the same about the Tamil epics because Cilambu is the first available epic as well as the epic developed from the Tamil origin without being indebted to Sanskrit. Most of the above said views are applicable to Cilappatikaaram. Among the theories on development only four points are mainly applicable to cilappatikaaram.

The first stage is the tribal God worship. Kannaki, the heroine of this epic who figures as chaste wife at first is finally raised to a sublime level as the Goddess of charity[17]. Her divinity is exposed by her direct vision to Ceeran CeNkudduvan[18], her talk with her beloved maids[19], giving boon to the foreign kings[20], her grace to IlaNkoo[21] etc.

Koovalan extols his newly married bride kannaki and his praising words represent her divinities too[22]. The divine words of Caalini[23] and the gate-keeper of the palace of Paandiyaa king[24] interpret Kannaki as KoRRavai, the deity

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16 Bhamaha — 1 : 19 — Ref. Quot. by K. V. Jegannathan — Tamil kappiyankal'. p.
17. Cilap 28 : 225-34 18. Ibid. 29 : 9 : 4
19. Ibid. 29 : 10 20. Ibid. 30 : 164
21. Ibid. 30 : 171 — 83
22. Ibid. 12 : 47 — 50 2 : 38 — 52 ; 16 : 89 — 91
23. Ibid. 12 : 47 — 50 24. Ibid. 20 : 34 — 50

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of victory as well as the Geddess of desert region. In later days kannaki happens to be worshipped by folks as KoRRavai and Goddess of chastity. Nowadays more information in the origin of kannaki worship is available. This kannaki worship is very popular in Ceylon. She is worshipped in the name of kannakaiyamman, pattinit teyyoo, etc[25].

In Tamil Nadu, Kannaki is transfigured into KoRRavai and also as Maariyamman and worshipped[26]. An idol of a Goddess, with its right hand embracing the left breast stands in the northern side of the 'Cellattamman' temple at Madurai[27]. Another idol stands in front of the sanctum sanctorum of the same temple which is erected in the eastern direction[28]. The above idols and the Kannaattaal worship at Naaddaracan kooddai[29] etc. are indebted to kannaki worship.

The 'kannaki worship is transformed into 'pakavati' worship in Kerala. The Pakavati temple at TirucceNkunRuur, the ORRai Mulaicci Amman Temple at KoduNkcluur, are also indebted to the above worship[30]. Thus Kannaki, a representative of the merchant tribe became the tribal God of the same tribe. In support of this view it is pointed out that the Pakavati worship is mostly adopted by the Chettiars. Kannaki who fought for justice with the Paandiya king may signify the conflict between the merchant tribe and the princely

25. V.C. Kanthia — "kannaki Valipatu" — in 'Mattak kalapput Tamilakam — p. 153.
N. Subramanion — 'Cilampu Celviyum Cinkala ilakki yamun IATR — II Conference — Vol. 3 : p. 156
26. A.K. Paranthamanar — ''Kannaki Kappiyam' Varalarruk katturaikalum Piravum'' — p. 116
27. Pulavar S. Raju — Kannaki Cilaiyum Kalvettukkalum in Konku Dec. 1972 — p. 291.
28. Karantai Kovindasamy — Tamilaraci July 1972
29. M. Ragava Iyengar — "Pattini Vanakkam" in Katturai Valam' p. 47.
30. Ibid.
P.L. Samy — ''Kannakiyum Pakavati Valipatum'' in Arayacci Malar — 2 — Ital : 4 — p. 391.

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tribe. Mr. A. Subramanian supports this view. He holds that the story of Koovalan and his prebirth represent that the king, as a ruler and the protector of law has avenged the Merchant tribe due to its growth to the level of the princely society[31].

Further kannaki takes her revenge upon the king and succeeded by causing the death of the king and his Queen. And so her victory must be glorified by her tribe and she became the tribal God, worshipped by her tribe before the period of Ilanko. Ilanko might have taken this tribal God-worship as a source of his epic. If the story of cilappatikaaram has not been taken from the tribal God-worship, it is sure that kannaki would not have been worshipped like this. So we can conclude that kannaki, a representative of the merchant tribe becomes the tribal God and is worshipped and this worship forms the source of the epic, Cilappatikaaram.

The second stage in the development of this epic is the unification of the two parallel themes adapted in caNkam literatures, love (akam) and heroism (puRam). In the cankam heroic poems, we find the praising of the chieftains the songs of the elegy, the paean songs etc. which are much more familiar to the heroic age. But these poems are not epic poems.

Both in love and heroic poems in Cankam literature the internal and external life of a human being is portrayed separately. We find a few references in Cankam literature where both these human aspects are given in one poem.

For example, Paranar, one of the famous CaNkam poets, has composed sixty-two love poems of which fifty are having historical settings. His main aim clearly is to depict the historical events, but he adopts and utilises the form of love songs for this purpose instead of using the form of heroic poems Here the form of love poems becomes the way of his expression.

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31 A Subramanian — Cuvinaic cilampu' in Araycci Malar I. Ital 3 — p. 353

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To clear this undoubtedly, we may see two examples. The 116th poem of ParaNar in the Anthology of four hundred love songs is on the theme that the maid of the heroine prohibits the hero from meeting the heroine. (TooLi Talai makanai vaayil maRuttatu). This poem expresses the idle talk of the people about love intrigues due to the hero's consorting with the harlot. Here the poet compares this idle talk to the vociferation of the army of Paandiyan NedunceLiyan who got victory in the battle held at 'KuudaR PaRantalai'.

The 125th poem of Paranar in this anthology is having the theme that, 'the maid who informs her beloved heroine about the return of her lover after successfully completing his duties. This poem depicts the love intrigues of the heroine due to the separation of her lover. The north wind (vaadai) stirs up her feeling and gives further troubles to her feeling and affected mind. She at once addresses the north wind : "If my beloved lover will come tomorrow you will have to run away like the kings who are unable to stand before Karikaal Peruvalattaan in the battle held at 'vaakaip paRantalai'.

From these two examples, we can come to the conclusion that the main aim of Paranar is only to glorify the victory of Karikal Peruvalattan and Pantiyan Netunceliyan But the form of these poems is of the love songs on the nameless heroes and heroines. Here the 'akapporul turai' becomes the way of expressing heroic incidents.

This two-fold human life connected in a single poem is further developed in the long narrative poems the 'Netunal Vaadai' and 'Paddinap Palai'. Though the two poems are love-songs, the main aim of them is to glorify the greatness of the warlike hero Pantiyan Netunceliyan who got victory in the battle at Talaiyaalankanam and the heroic deeds and the greatness of the fertile city Kaviripumpattinam of Karikal Peruvalattan.

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Thus this technique of narration grows by-and-by and it leads Ilanko to compose an epic poem by connecting the two-fold human life. The first two Cantos of Cilappatikaram mainly speak of the internal life of Kovalan, Kannaki and Matavi. The third and final canto speaks of the external heroic life of Ceran Cenkuttuvan who got victory in the battle with the Northern Kings, especially with the kings, kanakan and Vijayan. Moreover it speaks of the sanctification of kannaki, the Goddess of Chastity in a purified stone taken from Himalaya at Vanci, the capital city of Cera kingdom by Ceran Cenkuttuvan. This incident is historically true and is also known in Ceylon history as the "Maha V meam". So the main aim of IlaNkoo is to glorify this historical event. Following Paranar, Nakkirar and kadiyalaur UruttiraN kannanar, Ilankoo has taken the poetic theme of love-songs and has composed a very grand epic, Cilappatikaram. This is a later evolution of the CaNkam love-poems which are based on historical events.

Prof. T. P. Meenakshisundaram also supports this view. He holds that the thirty kaatais of Cilappatikaram are thirty individual narrative poems, like 'pattu paaddu' and that each can stand separately and give the real spirit of a narrative poem as 'pattu paaddu' gives[32].

The third point in the development of Cilappatikaram, is of myth-making or of folk-tale influences. Myres clearly explains that the folk-tales are the basic element for epic development[33]. A. S. Mackenzie opines that an examination of the myth may help us to understand the nature and development of the epics[34]. He further explains that from the outset, primitive man has been trying to understand self as well as not self. His efforts to interpret external nature

32. Prof. T.P. Meenakshisundaram—"Cankap patalum Cilappatikaramum" — Dr. R. P. Sethu pillai's Silver Jubilee Souvenir p. 211
33. Myres — A study in Epic Development — p. 128-141
34. A. S. Macbenzie — The Evolution of Literature — p. 159

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have led to myth making while the unconscious idealisation of oral history has brought forth legend. Both myth and legend constitute the warp and the woof of what we are accustomed to call epic art[35].

Another definition clears the importance of it. Heroic exploits mingled with adventures from myth and legend, naturally become the favoured theme for epic recitation, whose measured cadences and memorable phrases could keep past glory alive for the edification of the present and the emulation of the future[36]. H. A. Guerber points out that mythology, which was the interpretation of nature and legend which is the idealisation of history are the main elements of the epic[37].

Thus from the various opinions rendered by critics we can conclude that mythology becomes one of the origins or sources of epic development. The most general term myth or folk-tale can be applicable to those of the six types of poems, namely myth, legend, folk-tale, fairytale, animal tale and fable. With the sole exception of animal tale, all the others are seen in Cilampu.

Myth :

The root of the word myth is 'mu' or 'muth' in Greek which means communication or speech. The word 'mutheomai' means to speak or to tell and 'muthas' means what is told. So the word myth means 'anything which was told; it differs from legend which means 'anything which was read'.

The myth is divided into three, the casmographic myth. the animal myth and the heroic myth. With the efflux of time, the meaning of the word myth has changed and it includes fabulous tale and improbable fiction also.

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35. Ibid. p. 157
36. Encyclopaedia Britanica — Vol: 8 — p. 637
37. H. A Guerber — The Book of the epic — p. 5

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All the vocal communications and primitive traditional narratives are considered as myths. There must be a cosmic purpose between the teller and the hearer of the myth It explains the cosmological and supernatural traditions of a people, their Gods, heroes, cultural traits, religious belief etc. With a story of pre-historical period which was believed to have happened. The story relating to the genealogy of the tribes, the saints, the supernatural chants, the demons and the monsters, the creation of the paradise as well as the world, the story relating to the present and the future birth and the emotional story after death also come under this type.

This story also expresses the relationship between man and animal with religious and supernatural background. It answers questions like why the owl doesn't see at day and flies only at night; how the constellation orion got into the sky; why the rainbow appears; how and why rituals and ceremonies began and why they continue and such like queries. Its main theme is to form and unite a particular community or tribe.

The myth differs from legend in some respects. The myth becomes the explanation of the natural phenomena by the primitive man, while be legend is about the nature of the human society. Scholars differentiate these two with the help of the story of Hercules. If we accept Hercules as a hero who lived at Tioyns, the story becomes legend, and if he is considered as semi-God the story becomes myth. This is the main difference between a myth and a legend.

Thus we can conclude that myth is about Gods and semi-gods whereas the legend is about God like heroes. The story in which the Gods participate are of two types, the myth and the folk-tale. The only difference between these two is that in myth the Gods who take part are these seen in the book of Gods of a particular people or tribe while in a folk-tale, the Gods are of new creations who are not seen in the above book)

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The Gods who are spoken of in the Indian Vedas, Itihasas and Puranas, are taking part in Cilappatikaram and so the events in which these Gods act are considered as mythic elements.

In Cilampu, Gods like Tirumaal, KoRRavai and Siva are spoken in exhaustive details while others like Akattiyan, the ascetic Ayiraani, Aruccunan, Aruntati, ALal Kadavul (God of Fire) Indra, Urvaci · Cayantan, Kaaman, Kaali, KuuRRuvan, TiNkal (the moon) TirumakaL, Turkkai, Pattira Kaali, Pidaari, Pairavi, Manimeekalaa, Mayan and Vaanavar are mentioned in short. Some incidents like the war between the Devas and Asuras, the battle of Raamaayanam and Mahaa Bhaaratam are introduced. These things come under this type.

Tirumaal

IlaNkoo refers to God Tirumaal in many names. Aravanaik kidantoon (he who slept on the bed of Aticeedan, king of Serpents)[38], AruntiRal (he who possesses divine power)[39], Aruporulan (figureless one)[40], Aadaka Maadattu Aravanaik kidantoon (He who slept at Adka Maadam-supposed to de the temple of Patmanaapa at Trivandrum)[41], Uyarntoon (the great)[42], Uvanac ceval uyarntoon (He who belongs to the flag of Garuda)[43], Kadal Kadainta Maayavan (He who churned the sea Paarkadal)[44], Kadal Vannan (He who is of the colour of the sea)[45], KanRu Kunilaa Kani Utirtta Maayavan (He who has thrown the calf and made the fruit of wood apple tree to fall down – both the calf and the fruit were Asuras who took those forms to kill Kannan)[46], Kuruntocittaan (He who breaks the wild-lime tree)[47], CeNkan Nediyoon (Having reddish eyes)[48], Ceyya Kariyavan (Having blue colour)[49], Ceevakan (Warrior)[50], Tikirip poru padaiyaan (Having the divine powered weapon discus)[51]. Tiru Amar

38. Cilap : 30: 134
39. Cilap 13 : 65
40. Cilap : 17 : 33
41. Ibid : 30 : 15
42. Ibid : 11 : 105
43. Ibid : 14 : 8
44. Ibid : 17 : 20
45. Ibid : 17 : 26
46. Ibid : 17 : 19
47. Ibid : 17 : 29
48. Ibid : 11 : 51
49. Ibid : 17 : 36
50. Ibid : 17 : 36
51. Ibid : 17 : 30

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Maarpan (Husband of the Goldess of wealth, Tirumakal)[52] Tirumaal[53], who remains in his breas' ToLunait TuRaivan (Having the bathing that of Tolunai)[54], Narayanan[55], Nila Meni Netiyon (The tallest with blue colour)[56], Netiyon (the tallest,[57], pullur Katavul (Having the white necked kite as vehicle)[58], Periyavan (The great)[59], Manivannan (The Bluish)[60], Mayil Eruttu Uralmeni Mayavan (Bluish like the neck of the peacock)[61], Malark kamala Untiyan (Having Lotus flower in his Navel)[62], Malaimicai Ninron (He who stands at the mountain)[63], Vaanavan (The Celestial)[64], Vetamutalvan (The Vedic God)[65] are the different names given to Him. These are based on his figure, organs, possession, deed, character etc.

The possessions of God Tirumal are the Conchshel the discus, the lotus[66], the garland[67], the crest of garuda[68] the flute[69], the goddess of wealth Tirumakal as His wife[70] etc

Several deeds of his various incarnations are also spoken in Cilampu. He who was tied by the rope used to churn the curd by Acootai due to his theft of butter[71], he who slept on the bed of thousand headed serpent Aticetan at Ataka Matam[72], he who measured the three world in three steps[73], he who ate the world,[74] he who overthrew the illusion of Kamcan[75], he who churned the sea[76], he who hid the Sun by his discus[77], he who played with his flute[78] he who went to the forest with his brother Laksmanan and destroyed the

52. Ibid : 11 : 40
53. Ibid : 11 : 91
54. Ibid : 17 : 22
55. Ibid : 17 : 37
56 Ibid : 5 : 172
57. Ibid : 22 : 60
58. Ibid : 17 : 28
59. Ibid : 17 : 36
60. Ibid : 10 : 10
61. Ibid : 17 : 27
62. Ibid : 17 : 32
63. Ibid : 11 : 133
64 Ibid : 17 : 36
65. Ibid : 14 : 48
66. Ibid : 11: 47-48
67 Ibid 25 : 21
68. Ibid : 14 : 15
69. Ibid : 17 : 19
70. Ibid 11 : 40
71. Ibid : 17 : 32
72. Ibid : 11 : 37-38
26 : 62-63
73. Ibid 17 : 16 : 34
74. Ibid : 17 : 33
75. Ibid : 17 : 37
76. Ibid . 17 : 19,31
77. Ibid. 17 : 26
78. Ibid. 17:19,21

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fortresses of Ravanan at Ceylon[79] his love sickness on behalf of his beloved wife Citai's separation[80], he who waged the wars of Deva — Asura of Raamaayanam, of Mahaa Bhaaratam[81], he who seized the clothes of Pinnai and her maids when they were bathing at the Bathing-ghat of the river Yamunai[82], his act as a messenger of Paandavaas[83], his three dances the 'Alliyattokuti'[84], the 'Mallaadal'[85] and the 'kudam'[86], he who destroyed both the Asuraas, who came to kill him in the disguise of the calf of a cow and fruit of wood-apple tree[87], he who killed one of the Asuraas who came to kill him in the disguise of wild lime tree[88], he who be got Lord Brhmma as his son[89], etc., are all explained as the heroic as well as divine deeds of his incarnations. Moreover the 'kuravai', one of the dances in the 'vaala caritai' a drama acted by kannan in which he danced with his wife pinnai and his brother Palaraaman is also mentioned in Cilampu[90].

KoRRavai :

'Cakti', the Goddess of Heroism is known as the tribal Goddess of the inhabitants of Palai (desert) region and is named as Korravai. We know from TirumurukaaRRuppadai a Cankam poem that God Murukan is the son of KoRRavai. Cilampu denotes several names for KoRRavai. Amari, Kumari, Kavuri, Camari, Culi, Niili, Avirai[93], Aykalaip Paavaie AruNkalap Paavai[94], Ilamaa EyiRRi[95] Aiyai[96], Kalaiyamar Celvi[97], Korravai[98], Cankari, Antari[99], Ceyyaval[100] Tinkal Val Cadaiyal[101] Tirumarku Ilaiyal[102] Pakam Alutaiyal[103], Paykalaip

79. Ibid. 17 :35 80. Ibid. 14: 46-50 81. Ibid. 26:237-39
82. Ibid. 17: 22-28 83. Ibid. 17 : 34 84. Ibid. 6 : 46-48
16: 50–51
85. Ibid. 6 : 48-49 86. Ibid. 6 : 54–55 87. Ibid. 17 : 19
88. Ibid. 17 : 17.21 89. Ibid. 14 : 48 90. Ibid. 17 : 5
91. Tirumurukarruppatai : 258
92. Cilap : 12 : 67-68 93. 28 : 145 94. Cilap: 12 : 71
95. Ibid. 12 : 15 96. Cilap , 12 : 216 97. Ibid. 12 : 16
98. Ibid. 12 : 15 99. Ibid. 12 : 21 100. Ibid. 12 : 69
101. Ibid. 12 : 13 102. Ibid. 12 ; 4 103. Ibid. 12 : 2

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Pavai, Paintotip Pavai[104] Mayaval[105], Vana Nadi[106], Vinnor Pavai[107], Vili Nutal Kumari[108], Velval Ulatti[109], etc. are the names given to Korravai.

The deeds of korravai and some of her other forms are also exposed in Cilampu. Kali[110], Turkkai[111] pattira kali[112], pitari[113], pairavi[114], are her notable forms From the idol of korravai we find the two-fold manifestation of God Siva and Tirumaal.

The wearing of the serpent[115], and the moon at her matted hair[116] the attire made of tiger skin[117], the eye at her forehead[118], the blackened throat[119], the trident in her hand[120], the anklet and the toe-ring in her leg[121] all remind us of God Siva and his wife Cakti, the Goddess. These features have been transmitted to KoRRavai. The possessions of God Tirumal, that is the Conch-shell, the discus and the lotus[122] are also transmitted to KoRRavai.

Some peculiar ornaments of Korravai are also mentioned. She is dressed both in the skin of elephant and the lion[123] She wears neck let made of tiger's tooth[124]. There is a bow and a sword in her hand[125]. The serpent is round her breast[126], the stag is her vehicle[127] She stands at the head of the bull and the lion[128]. Thus the figure of koRRavai is picturesquely portrayed.

The miraculous deeds of KoRRavai are also expressed exquisitely. She uses the serpent Aticetan as her bow-string

104. Ibid. 12 : 70 105. Ibid 6 : 59 106. Ibid. 12 : 215
107. Cilap. 12 : 214 108. Cilap. 12 : 214 109. Cilap : 12 : 3
110. Ibid. 20 ; 38-39 111. Ibid. 6 : 58-59 112. Ibid. 20: 37-38
20 : 39-40
113 Ibid : 20 : 37 114. Ibid. 6 : 39 115. Ibid. 12 : 22
116. Ibid. 12 : 26,54 117. Ibid. 12 : 30 118. Ibid. 12 ; 55
119. Ibid. 12 : 57 120. Ibid. 12 : 60 121. Ibid. 12 : 63
122 Ibid. 12 : 10 : 1 123 Ibid. 12 : 61-62 124. Ibid. 12 : 28
125. Ibid. 12 : 69 & vex, 31 126. Ibid. 12 : 59
127. Ibid. 12 : 32 128. Ibid. 12 : 8 : 2, 10 : 2

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and the mountain of Meeru as her bow[129]. Though she takes the poison to protect the Celestials she is alive and shows mercy to all[130]. To defeat the illusion of the Asura she becomes the incarnation of Turkkai and dances by using wooden legs[131]. She kills both the Asuras Makidaacuran[132] and Taarukan[133]. She also defeats the illusion of her maternal [illegible], Kamsan[134]. She becomes Pattira kaali and makes Lord Si[illegible] dan[illegible][135]. She takes the incarnation of Pairavi and dances in the cremation ground[136]. She gives victory to the inhabitant of the desert region;[137] she bestows her grace to hermits and celestials to subdue their troubles and worries[138]. She incarnates herself as kaali and lives in the dreadful forest willingly and happily[139]. Thus koRRavai is portrayed

Murukan

Murukan the God of beauty is mentioned in the names of ARumuka ORuvan[140] alamar Celvan putalvan[141] Iraivan[142], Kadavul[143], Kayilai Nan Malaiyirai Makan[144] Kuruku peyark KunRam KonRaan[145], KooLic ceevar Kodiyoon[146] Cevvee*l*[147], CuuRRiRaN kadantoon[148]. Teyvm[149], Neduveel[150] Malai Maka*l* maken[151], Veelan[152], etc.

He has six faces and twelve hands, the peacock as the vehicle[153] the garland of 'Kadampu'[154] the spear[155] and his bride Va*lli*[156].

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129. Ibid. 12: 58 130. Ibid. 12: 57 pa 22
131. Ibid. 6: 58-59 132 Ibid. 12: 65-66 133. Ibid. 20: 39-40
134. Ibid. 12: 23: 3-4 135. Ibid. 20: 37-38 136. Ibid. 6: 39
137 Ibid. 12: 14: 4 138. Ibid. 21:18: 1-2 139. Ibid. 20: 38-39
140. Ibid. 2: 49 141. Ibid. 24: 13, 15 142. Ibid. 24;8
143 Ibid. 24: 14, 17 144. Ibid. 24: 16 145. Ibid. 24: 12
146. Ibid. 14: 10 147. Ibid. 1: 38 148. Ibid. 6: 51
149. Ibid. 24: 20 150. Ibid. 23: 90 151. Ibid. 24: 17
152. Ibid. 24 : 12 153. Ibid. 24 : 9 154. Ibid. 24 : 14
155. Ibid. 24 : 8 156. Ibid. 24 : 17, 18

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He kills Asuras, Cuuran[157]. causes the destruction of Taarakacuran who is in the form of a mountain[158], he dances when he defeats the Asuras[159], performs another dance after defeating the illusion of Cuuran[160] and these are the actions of God Murukan depicted in Cilampu. Besides the infant Murukan's suckling his six foster-mothers in the bed of 'Caravanap puum palli'[161], his marriage with Vaili[162] are also noted. He is considered as the God who received offering (pali)[163] and also it is believed that he will com-upon a lady.[164]

Siva :

The supreme God of the TamiLs is named as AruntеRal Kadavul[165], Aalamar Celvau[166], Aan EeRu Uerntoon[167] Imaiyavar[168], Imaiyavan[169], Ilam piRai Cuudiya IRaivan[170] Umai Oru paakattu Oruvan[171], Ulaku podi Uruvattu Uyarntoon[172] CeNcadai Vaanavan[173], Tennir Karanta CeNcadaik Kadavul[174] Nutal ViLi Naaddattu IRasyoon[175], piRavaa Yaakkaip periyoon[176] piRai Mudik Kannip periyoon[177], periyoon[178], etc. The word Siva is not mentioned at any place in Cilampu.

From these names we know that God Siva is having part of the body of Paarvati, the bull is his vehicle and Kuyiluvam in Himalaya is the place where he lives[179]. He is the only God who has no birth and death. He is the God of distinction His possessions the eye on his forehead. the moon, the celestical kankai and the red matted hair, He wears the submarine fire (vadavaik kanal) at his head[180]. He has the trident at his hand[181]. Thus the various names and possessions of God Siva are pictured.

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157. Ibid. 24; 7, 85 23, 189. 158. Ibid. 23 : 189; 24 : 10, 12
159. Ibid. 6: 52-53 160. Ibid. 6 : 49, 51
161. Ibid. 24 ; 10 162. Ibid. 24: 17. 18 163. Ibid. 24 : 20
164. Cilap. 24: 11 165. Cilap. 13: 137 166 Cilap 23 : 91
167. Cilap. 30, 141 168. Cilap. 5: 91 169 Cilap. 7 : 43
170. Cilap. 22 : 87 171. Cilap. : 28 : 103 172. Cilap. 26 : 55
173. Cilap. 26 : 93 174. Cilap 26 : 64 175. Cilap. 14 : 7
176. Cilap. 5: 169 177. Cilap. 11 : 72 178. Cilap. 2 : 41
179. Cilap. 28 : 102 180. Cilap. 6 : 41 181. Cilap. 11 : 73

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The two dances of God Siva named Kodukoddi and Pandarankam are mentioned in Cilampu. He dances the Kodukoddi partly in his form and partly in the form of Paarvati in the stage of Paarati at the burning ground after he has completely destroyed the Asuras[182]. While he is dancing, his red matted hair spreads along eight directions. The possessions of the female part of his body, like anklet, bracelet, waist girdle, breast, ear ornament and tresses rest without any sound or movement[183]. Thus we are told of the divine deed of destroying 'Tiripuram' by God Siva.

He dances the next one 'PaandaraNkam' in the disguise of Bharati at the presence of Brahmma[184]. The other miraculous deeds of God Siva are not related in Cilampu.

Akattiyan

He is the famous ascetic who has been mentioned in ancient mythology of Hindu religion. He is called as Teyva maalverait tirumuni[185], MaRai mutu mutalvan[186], Maamuni[187], etc. He is said to have lived at the mountain 'potikai' and the south breeze is believed to be his son[188]. He curses both Uurvaci and Cayantan and they both incarnate as Maatavi and 'Talaikkol' respectively.[189].

Ayiraani

Ayiraani, the wife of Lord Indra, dances the 'Kadayam infront of the Northern entrance of the city of Vanan. No further references are made about her.

Aruccunan

Aruccunan, a mythical hero in Maha Bharatam who has set fire and destroyed the forest of Kandavam is mentioned in a simile[191].

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182. Cilap. 6 : 39-43 183. Cilap. 28: 67-75 184. Cilap. 6: 44-45
185. Ibid. 3 : 1 186. Ibid. 12 : 24 187. Ibid. 8 : 8
188. Ibid. 8 : 8-9 189. Ibid. 3 : 1-3 190. Ibid 6 : 62-63
191. Ibid. 22: 111-12

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Aruntati

She is the symbol of chastity and is called as tiitiloa Vadamin[192] Caali oru miin[193], Aruntati[194], Vadamiin[195], etc. The ladies are Compared to Aruntati for their chastity.

ALaR Kadavul

The God of fire appears before Kannaki in the disguise of a Brahmin with red matted hair, white teeth and blue in colour. He tells her that he is already having an order to destroy the city of Madurai, when she is unjustly treated[197]. He is named as Malaieri anki vanavan.

Indra :

Indra, the king of celestials is denoted by several names in Cilampu. Aayirankannoon[197], Itippadai vanavan[198], Intiran[199], Cenkan Aayirattoon[200], Teevar Kooman[201], Malaic Ciraku arinta vaccira ventan[202], Mutalvan[203], Viral veel vaanavan[204], etc are the names given to Indra. It is believed that his thunderbolt appeared before nectar when churning the sea paaRkadal'[205]. He gives the celestial demon (Naalankaadip puutam) to king Mucukuntan for his sincere service of protecting the city of Indra, Amaraavati during his long absence[206]. The five sacred places 'manRam' are said to be formed by Indra[207]. It is further believed that he is the founder of the beautiful garden, river, an island in the river bed, the forest full of attractive trees, the stage and the bed rooms at the bank of the river Kankai[208]. His garland is considered to be the greatest one. The festival held in honour of Indra at 'pukaar' becomes the

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192. Ibid. 1 : 27
193. Ibid. 1 : 51
194. Ibid. 1 : 63
195. Ibid. 5 : 229
196. Ibid. 21: 47-5
197. Ibid. 14 : 68
198. Ibid. 17:37:6
199. Ibid. 16: 181
200. Ibid. 11:24
201. Ibid. 2: 47
202. Ibid. 14 : 94
203. Ibid. 11 : 26
204. Ibid. 25 : 11
205. Ibid. 2 : 46-48
206. Ibid. 5 : 65-67 6: 8-13
207. Ibid. 6 : 14-17
208. Ibid. 25: 10-14

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turning point of the story of the epic and it is used as a technique of narration to lengthen the epic events.

Cayantan — Uurvaci

Cayantan is the son of Lord Indra. Uurvaci is the celestial dancing girl. While she is dancing in the presence of Indra, she falls in love with Cayantan and faints without dancing properly. It rouses the great fury of Akattiyar, the ascetic, who curses both of them for having made the lute of Naratar lose its purity by their misbehaviour[210]. The 'Talaikkool' which was put in front of the drama stage is considered as Cayantan[211]. Both Urvaci and Cayantan have taken birth in the world as Mattavi and bamboo according to the curse of Akattiyan. She dances at the stage in the presence of Talaikkool made of bamboo (cayantan) and both of them were received from their curse.

Kaaman

Uruvilaalan[212], Kaamak Kadavul[213], Kamavel[214], Kaman[215], ainkanai neduvel[216], Makarak Kodiyyon[217], Makarattin kodiyon [218]. Makara Vel kodi maintan[219]. Makavelkotiyon[220] Maaran[221] Venkan Neduvei[222], etc. are the names given to Kaamas, the the God of Love.

The sugar-cane is his bow and the flower is his arrow[223], His battalion is the harlots[224], He works throughout the night without sleep[225]. He grows the creeping plant the 'vana valli' to regain his body which was burnt by the fire of the eye on the forehead of Lord Siva[226] He dances the 'Pedi'

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209. Ibid. 16 : 181 210. Ibid. 3 : 1-6 211. Ibid. 3: 119-120 28 : 100

212. Ibid. 14 : 36 213. Ibid. 6 : 2 214. Ibid. 9 : 60 30 : 25

215. Ibid. 6 : 56 216. Ibid. 28 : 42 217. Ibid. 28 : 19

218. Ibid. 7 : 37 219. Ibid. 8 : 10 220. Ibid. 28 : 19

221. Ibid. 8 : 6 222. Ibid. 14 : 111 223. Ibid. 4 : 82-83

224. Ibid. 5: 224-25 225. Ibid. 4 : 82-83 226. Ibid. 5: 208-11

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one of the eleven dances, at 'Coo' the city of Vanan to release his son Aniruttan in the disguise of an eunuch[227].

KuuRRuvan

Few references have been made about Kurruvan, the God of Death. The terms 'Palluyir parukum Pakuvaayk kuuRRam[228], and KaduN kuuRRam[229], denote the cruel deeds of the God of Death. The harlots who are wandering through the city of Pukar on the day of the festival of Lord Indra are compared to the God of Death as he himself incarnates as harlots[230].

TiNkal- (Moon)

In the age of Cilampu, the Moon God is worshipped by the dancing girls, before they start their work[231]. It is imagined that the moon leaves the celestial world for fear of the serpent[232]. It becomes a head-wear of Lord Siva. It is considered to be the ancestor of the Pantiya Kings[233].

Tirumakal — (The Goddess of Wealth)

The Goddess of wealth appears while churning the sea PaaRkadal[234] when she performs the 'Paavaik Kuttu' (dance) the Asuras, fall in love with her, fall down unconscious and die[235]. It is also mentioned that Tirumal is her husband[236]

Manimeekalaa

The Buddhist deity Manimekala is well known in the anthology of Putta caatakak kataikal'. She is created by Lord Indra, only to help the sailors, virtuous persons, Buddhists, etc., who suffer much in the midst of the sea by losing

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227. Ibid. 6 : 56-57 228. Ibid. 5 : 218 229. Ibid. 7 : 12
230. Ibid. 6 : 56-57 231. Ibid. 6 : 37 232. Ibid. 5 : 204-207 7 11-4
233. Ibid. 4 : 21-26 234. Ibid. 2 : 46 235. Ibid. 6 : 60-6
11 : 23
13 : 16–17
236. Ibid. 11 : 40

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their ships. We see in 'puttu Caattika' stories that it also helps one of the ancestors of Koovalan who suffered a lot by losing his ship in the sea[237].

Mayan

Mayan is the famous carpenter in the celestial world. To expose the beauty of both the beds of Koovalan and Kannaki[238] and the Cittrai Mandapam[239] of pukar, the author of the epic narrates that both of them have been made by Mayan.

Vaanavan

The celestials or the Devas are mentioned as vaanavar[240] and they come to pukar to see the festival of Lord Indra[241]. It is also mentioned that a hero from the Vidyadharas world has come to attend this festival[242].

Thus the Gods and Semi-Gods who are well known in the 'Itikacas' and 'Puraanaas' are exhaustively described in Cilampu. Among them the God of Fire and the Buddhist deity Manimeekala became divine characters of this epic and they act jointly with the human characters. The action of Manimeekala is in the previous birth of Koovalan's ancestori Others are coming only by reference and by similes. The references about the mythical Gods KoRRavai, Tirumaal and Murukan are narrated in a very grand manner in separate Kaatais, Veedduva vari, Aycciyar Kuravai and KunRak kuravat respectively. Those three Gods are worshipped by the tribal societies, the inhabitants of the Paalai, Mullai, and hilly egions respectively.

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237 Ibid. 15 : 28–36 238. Ibid. 2 : 12

239. Ibid. 5: 99–110 240. Ibid. 28: 59-60 241. Ibid. 6 : 72–73
28 : 175

242. Ibid. 6 : 1-34

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LEGEND OR HEROIC MYTH

The word 'legend' is derived from the medieval Latin Legenda — 'Something to be read' and originally referred to the story of the life of a saint which could be read either at divine service or during meals in the refectory of a monastery[243]. The word can also be applicable to collections of such stories. The main aim of it is to edify the hearer and so more importance is given to miraculous and marvellous events than to historical facts.

The legend generally has real history or Psendo history as its basic event. It may be of idealised history and is believed to be told as real happenings or in fact, with an intermixture of traditional materials told about persons, places or incidents.

Though the unauthentic stories, non-historical stories and partly historical stories are all believed to be real history by folk tradition, the Apocryphal stories used for edification and entertainment are also considered as legends.

With efflux of time, the legend includes mythology and stories about devils, semi-gods and heroes Religion also becomes the background of legends.

Like the Anglo-Saxon historians who related the genealogy of their kings to Adam and their ancient Gods, through the persons of the Old Testament, the history becomes legend when it is connected with the ancient traditions and mythic elements. Though the legend belongs to the heroic age, the characters are having the qualities of devils and demons and supernatural beings, and the gods and Semi-gods are acting along with the human characters. It is very difficult to distinguish between the gods and God like heroes who possess divine features.

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243 Cassell's Encyclopaedia of Literaiure Vol. p. 339

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Thus the legend is defined but the dividing line between myth and legend is often vague. The only notable difference between the two lies in the sketch of characters. If the character is God, the story becomes myth and if the character is a human being the story becomes legend.

From the above definitions we can be sure that the story of Cilampu is of the legend category. The mythical events and super-natural elements are inserted in the historical events and the characters of this epic raise the story of Cilampu to a legend.

In Cilampu, the acting characters like Kannaki, Koovalan, Maatavi, Teeranti, Kavunti, the mothers of Koovalan and Kannaki and Maatari and the non-acting characters like the seven chaste women and the Kings of Cera, Cola, and paandiya Kingdom, all have the legendary features in their characters.

Kannaki

The human character of Kannaki is treated at first and by and by she is raised to a divine being and in the final canto she is completely transformed into the Goddess of Chastity. In Vanci canto she is mostly referred to as Goddess-Irun Teyvam,[244] palar tolu pattini[245], pattinik kadavuuL[246] katavul[247] etc. are the names given to Kannaki and they reflect her divine nature.

Koovalan in his praising words upholds that she is the sister of the Moon which is worn by God Siva[248]. She appears before nectar while churning the sea paarkadal[249]. Caalini praises her as 'Konkac celvi, Kudamalaiyaaddi, Tentamilp paavai, Tavak KoLuntu and Tirumamaani[250]. Kavunti glorifies her as 'kaRpuk kaRam puunda it teyvam' — meaning the God

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244. Cilap. 24 : 10 245. Cilap. 24 : 21 246. Cilap. 25 ;114

247. Cilap. 28 : 130, 169
26, 14, 181, 29 : U. P. M. 36; 30 : 2

248. Cilap : 2 : 38–40 249. Cilap. 2 : 46 250, Cilap. 12:47-50

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dess of chastity[251]. The gate-keeper of the palace of Paandiya king declares that she is having some resemblance with KoRRavai and her incarnations like pidari, pattira Kaali, Kaali, Turkkai, etc[252]. All these reflect her divine features.

The Sun God answers her question that Koovalan is not a thief[253]. The God of fire appears before her and carries out her orders so piously[254] Maturapati, the protecting Goddess of the city of Madurai timidly appears behind her instead of appearing in front of her and converses with her pleasingly, to bring down her ferocious rage[255]. Thus the three divine beings serve the human being Kannaki and this raises the story of Kannaki to a legend.

In Vancik kaandam she herself acts as a divine character. She shows her appearance in the form of lightning and declares that the king Paandiya is faultless; he becomes the good guest of the Devas. She speaks thus: "I am his daughter. I don't forget to play at Tirccenkooduu. Dear maids. All of you must attend[256]". Kannaki, as a Goddess of Chastity, gives boon to the foreign kings that She will come to their land during her festival day and they decide to celebrate[257]. And finally she heartily expresses the greatness of Ilanko that he becomes the king of endless (eternal pleasures[258].

Thus the story of Kannaki is treated at the beginning as an ordinary human story of a meek women but turns out to be a legend of a goddess in the end she is daughter of the merchant, Maanaaykan and finally becomes the Goddess of Chastity who gracefully gives boons too. By seeing these mythical references some scholars hold the view that these are all impossible and unbelievable deeds and so the story is only a fable and not a real historical event. But this view is untenable if

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251. Cilap. 15 : 143 252. Cilap. 20 : 34-40 253. Cilap 12: 47-50
254. Cilap 21 : 47-57 255 Cilap Katturai Katai
256. Cilap. 29 : 9,10 257. Cilap. 30: 171-83 258. 30 ; 171-83

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viewed from the developmental theories of epics in general. As expressed by John Clark about the tribal God worship. Kannaki as a tribal Goddess possesses such mythic features. So when we consider her as Goddess of Chastity, the story becomes a myth or if we take Kannaki as a human being the story becomes a legend.

Koovalan

Very few mythical elements are seen in the character of Koovalan. First in Kaadukaan kaatai he sees the fairy Vanacaarani in the disguise of Vacanta Maalai, a maid of Maatavi. With the help of his incantation of the spell of KoRRavai, he knows who she is[259]

Next in Adikdkala Kaatai be requests the demon to take his soul instead of a person who gives false evidence about a wife to her husband, to relieve the griefs of the person's mother. But the demon does not accept his request and says that it cannot take away the soul of a good person instead of a bad one The demon does not lose his greatness, and swallows the bad person in the presence of Kovalan[260].

In Kolaikkalak kaatai, the dead Koovalan regains his soul, wipes off his beloved wife's tears and requests her to live He then passes away[261]. At Kadduraik kaatai he comes along with the celestials and takes kannaki to the sky[262] Thus the mythical elements make Koovalan a legendary heros

Maatavi

The genealogy of Matavi has been related to urvaci[263] just like the Angle-Saxon historians relate their kings genealogy to Adam and their ancient Gods.

Teevanti

Teevanti another character with the union of her.

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259. Cilap. 11 : 192-200 260. Cilap. 15 : 76–90
261. Cilap. 19 : 61-67 262. Cilap. 23 : 197-99 263. Cilap. 3 : 1-6, 6 : 18–25

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husband, the divine-being Paacanda Caattan, becomes a legendary figure. She alone sees the divine figure of her husband which is not visible to the ordinary folk[264].

Kavunti

The legendary element of kavunti's character is manifested in her curse against the harlots and its absolution. The new harlot, and her mate are enjoying in the grove where they see Koovalan and Kannaki and ask Kavunti who they are. She at once replies that they are her children The foolish harlot along with her mate shouted in insulting voices and it arouses the fury of Kavunti. She curses them to become foxes. At once both of them become foxes and they begin to howl. On hearing the noise, both Koovalan and Kannaki request Kavunti to excuse the foolish harlots and she declares their absolution from the curse after their suffering for one year in the forest near the fortwall of URaiyur[265].

Mothers of Koovalan and Kannaki and Maatari

Teevanti possessed by God paacanda Caattan informs Maadalan to sprinkle the holy water upon the two daughters of Araddan Ceddi and one daughter of Ceedakkudumi and he does so. At once they become the mothers of Koovalan and Kannaki and Maatari respectively[266].

The Seven Chaste Wives

Among the notable seven chaste wives, six are having divine powers. One makes the tree vanni and the kitchen to come and approve her chastity. Another protects the clay toy from the waves, thinking that it is her husband. The third one regains her lost husband with the help of the sea. The fourth one changes herself to a stone on her husband's separation and assumes human body when he returns. The

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264. Cilap. 9: 35-36 265. Cilap. 10 : 232-45 266. Cilap. 30 : 45-47 96. 98-111

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fifth one puts her child also into the well when her co wife's child falls down into the well and finally she takes both the children by her power of chastity. And the sixth one assumes a monkey's face and removes it when her husband returns. Thus the chaste wives have some divine powers and these features raise them to legendary figures[267].

The Ceera Kings

Some legendary figures of Cera kings are also found in Cilampu. Ceeran Cenkudduvan is said to be born with the grace of God Siva[268]. Another Ceera king has stopped the God of Death from killing unlimited number of persons[269].

The CooLa Kings

Mucukuntan, who protects the city Amaravati of Lord Indra[270], Cipi who relieves the great grief of the dove, Manuniitic CooLan who overcomes the afflictions of the cow[272] are all legendary figures of CooLa kings. Moreover a CooLa king guards the city Amaraavati of Indra[273]. Also the CooLa kings have obtained the five kinds of beautiful manRams by protecting the city of 'Amaraavati'[274]. These are all legendary elements relating to the CooLa kings. Heroism and just rule are the basic characteristics of the CooLa kings.

Paandiya Kings

The genealogy of Paandiya Kings is connected with the Moon, the first one of this race. This signifies symbolically the just rule of the Paandiya Kings[275]. The subsiding of waters of the sea by a spear thrown, the wearing of the garland of Lord Indra, the breaking of the crown of Indra,

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267. Cilap. 21 : 7–23 268. Cilap. 26: 9 - 99 30 : 141 269. Cilap. 28 ; 139–140

270. Cilap. 5 : 65–67 6 : 7–13 271 Cilap. 20 : 52 27: 166-68 29 : 16, 17 272. Cilap. 20: 53-55 29 : 17

273. Cilap. 29 : 16 274. Cilap. 6 : 14-17 275. Cilap. 4: 21-26 13 : 116–17

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the raining of the clouds after being imprisoned by force are the miraculous heroic deeds of Ukkiravanman, a Pandiya King and this King becomes the legendary hero[276].

The soldiers unjustly imprison a brahmin boy Takkinaa muurti who wears the rich ornaments given by Paraacaran for his proper incantations of the Vedic hymns. By this action the Goddess KoRRavai closes her temple gate not to be opened. Then the Pandiya King realises the error committed, releases the brahmin boy, begs pardon of Vaarttikan the father of Takkinamoortti and presents him the village 'Tiruttankal' along with some rich gifts. Only after that the door of the temple opens. This legendary episode expresses the just rule of the Pandiya Kings[277].

Apart from this, the legendary story of Nalan who suffers a lot by losing his kingdom and by the separation from his wife is also narrated in a simile. This also comes under this type[278].

Thus the legendary elements find a prominent place in the main action of the story and in the similes of Cilappatikaram. The legendary elements directly connected with the original story are used to portray the character picturesquely while the others are used to depict the valour prowess, the good and just rule of the ancient kings and to elucidate the social conditions and beliefs in the ancient age.

Folk – Tales

Just like myth, the word folk-tale includes the six-types folk-songs in general. But it specially speaks of the tales of folks as one of the six types.

There is only one difference between a myth and a folk-tale. In myth the main characters are either gods or Semi-gods who are already well known in the books of Gods of a particular people. But in a folk-tale, the gods and

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276. Cilap. 11: 17-31 277. Cilap. 23: 61-130 278. Cilap. 14: 50-57

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Semi-gods are all known only by contemporary folks by their recitation but not in mythological writings.

The gods who are not known in the Vedas, Itikacas and Puranas of India are classified under this type. The five sacred places (manRam)[279], the four kinds of demons[280] the demon at Natankati[281], Paacanda Caattan[282], Maturapati[283] and the three holy ponds[284] are folk-tale figures. These folk-tales are the creations of folk traditions and they contain their basic beliefs. Among them only Paacanda caattan and Maturaapatti are acting along with the human characters.

The five sacred places:

The five sacred places are the Vellidai manRam[285], Ilanci Manram[286], NeduNkal NinRa ManRam[287] Puta Catukkam[288], and Paavai ManRam[289]. All the five sacred places are created by Lord Indra[290].

The Vellidai manRam protects the valuable things a Pukaar from thieves. It also punishes the thieves. The 'ilanci ManRam relieves people's defects like hump on the back, dwarfishness, dumbness, deafness, etc. and at once gives them pleasant colour and charming appearance when they bathe in the holy pond near the sacred place. The Nedunkal NinRa ManRam on being worshipped, mitigates the pains of those who suffer from the treachery of enemies, of those who are biten by serpents and of those who are possessed by devils.

The 'catukka puutam, will vociferously inform the people of the sins committed by bogus ascetics of the immoral acts, of house wives, of the treacherous acts of the minister

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279. Cilap. 5: 111-40 280. Cilap. 22: 16-108 281. Cilap. 5 : 65-67 6 : 8 13

282. Cilap. 9: 23-36 283. Cilap. 23 : 1-38 284. Cilap. 11: 91-140 30 : 78-94

285. Cilap. 5. 111-17 286. Cilap. 5: 118-21 287. Cilap. 5: 122-27

288. Cilap. 5: 128-34 289. Cilap. 5: 135-38 290. Cilap. 61:4-17 15 : 76-78

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towards his king, and of the adultery committed by house holders and of the acts of persons who give false-evidence and engages in slandering and kills and swallows them. The 'Paavai manRam' is intended to reveal the injustice done by the Government as well as law court.

The main aim of narrating these sacred places is to teach morals and to give a prosperous and good life to people. This will support the view of A. S. Mackenzie that myth logy arises from the basic necessities of real.

The four kinds of demon

When the city of Madurai was set fire by Kannaki, the Aati Puutam signifying the brahmin community, the 'Araica Puutam' representing the princely societies, the Vanika puutam representing the merchant tribes and the veelan puutam denoting the agricultural societies, all leave burning city Their figures and deeds are narrated exhaustively[291]. The last two resemble the Gods Tirumaal and Siva respectively When we see the realistic descriptions of the figures of the four demons, we can conclude, that they symbolically represent the four different communities leaving the city. We can consider them as tribal gods (kula-teyvam) also.

Nalankaadi Puutam

When the king Mucukuntan is engaged in war against the Asuras to protect the city of Amaraavati of Indra this demon helps him to avoid the illusions of the Asuras. With the help of this demon Mucukuntan succeeds and is appreciated by Indra. God Indra presents him the said demon for his help in his absence. He brings it to Pukar and it stays at Naalankaadi, the public daily market and receives offerings. It also becomes the God guarding the city of Pukaar. Thus the demon in its origin and deeds shows divinity. The story of this demon is evolved, based on the beliefs of the people.

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291. Cilap. 30: 136-140

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Paacanda Caattan

Paacanda Caattan a petty God acts as a character in a this epic. To relieve the grief of Maalaithi on the death of her co-wife's son, he brings her dead son to life, himself by entering the dead body, grows up and marries Tevanti. He lives with her for eight years and finally shows his divine appearance and then disappears. In the temple of Mankalaa Teevi the same Paacanda Caattan appears in the guise of a brahmin and gives a jug full of water to Maadalan. Next he enchants Teevanti and reveals to her the divine nature of the water which is used to know the re-birth of the mothers of Koovalan, Kannaki, and Maatari. Also this divine haracter Paacanda Caattan is used to propagate some ethics too. Those who do virtuous deeds will go to the celestial world after death. One who leads a life with an attachment on someone will be reborn as such. One's virtuous deeds and evil acts will produce good or bad results after his death. Naturally the death and re-birth of a human soul is common to all and it is being continued traditionally[291]. Thus the author of the epic teaches some of the ethics through Maadalan. For this purpose, the story of Paacanda Caattan is essential.

Maturaapati

Maturapati is the protective Goddess of Madurai. She is also the tribal Goddess of Paandiya King's race. The Kadduraik kaatai is full of the speeches of this Goddess.

She wears the crescent moon on the entangled locks of hair in her head. The left side of her body is blue in colour and the right is golden in colour. She puts on her left and right ankle, anklets worn by females and males respectively. She is having the lotus in her left hand and the bright sharp cruel-sword in her right hand. Thus the figure of Maaturapati is portrayed. It is an intermixture of Siva who is partly having the body of Uma and Tirumal who is having the lotus in his right hand.

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29 : Cilap. 9 : 5 - 36 ; 30 ; 75 - 91

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The Goddess Maaturapati is a divine and active character in this epic and the main purpose of it is to protect the city of Madurai from the burning fire and to pacify the fury of Kannaki. In her conversation she informs Kannaki that she will see her husband as a celestial being only after the end of the 14th day. Further the pre-birth of Koovalan and Kannaki is told by her. Both the episodes about the wife of Kiirantai and Tadcinaamuurthi, the son of Vaarttikan and Kaarttikai are also narrated by her.

The Three Divine Ponds

Punniya Caravanam, Pavakaarani and Iddacitti are the three divine ponds and they are related to God Tirumaal. Those who take bathe in these three ponds will respectively get the knowledge of the five aspects of grammar namely letter (eLuttu) word (col) content (porul) prosody (yaappu) and figures of speech (ani), get knowledge of the previous birth and will get the most desirable things.

One who wants to take bathe in these ponds will have to enter into the cave with prayers of God Tirumal. When he worships at the feet of God Tirumal, Varoottamai, a divine girl appears and directs him. And then an image of a girl appears and shows the banks of the ponds to him and he attains the eternal bliss, When he recites the vedic hymns, the five-syllabled and eight syllabled words that is 'Civa ayanama' and 'Oom namoo naaraayanaaya'. The pond in which he wishes to bathe appears, when he prays at the feet of God Tirumal without distraction of mind. Tirumal's flag of white-necked kite appears and at once the evil deeds done in the previous birth which caused the re-birth is discarded.

Thus the three ponds in their nature and relation with God Tirumal are having divine qualities. The purpose of introducing these is to disseminate some ethical ideas to the people so that they may be helpful to them to lead a good and virtuous life. These ponds are the creations of the beliefs of folk-tradition.

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Moreover the story of the thief who enters as a messenger and then changes himself to a girl in the palace at mid night and takes away the valuable garland of the prince, is recited on the lines of folk-tradition. It is also having the folk-tale influence.

Fairy-Tale

The heroic and miraculous deeds of fairies are traditionally recited and they are believed to be real happenings by folk. These are called fairy-tales. In these stories all kinds of hyperbolic and supernatural elements are used. The names of the characters are not mentioned but are called by common nouns like King, Queen, younger daughter, etc. This tale is having the form of dialagues in general. We can say that the stories about both Vanacaarani[292] and the demon Itakini[293] are of this type.

On the way to Madurai, the fairy Vanacaarani appears before Koovalan in the disguise of 'Vayanta Maalai', a maid of Matavi. She is named as AaraNart teyvam, KaanuRai teyvam (the deity who rests in the forest) Mayakkum teyvam (deity who enchants others) Vanacarani, Ancil ooti etc. It appears before the travellers in a pleasing guise and stops them but does not give them any troubles. This deity jointly acts with Koovalan and raises the character of Koovalan to that of a legendary hero. The ability of Koovalan and his knowledge of the magic spell are also expressed through this divine character Vanacarani. This character also reveals the great grief of Maatavi on the separation of her beloved lover. It also pacifies Koovalan's disgust towards Maatavi and prepares him to accept the letter of Maatavi sent through Koocika Maani later.

Idaakini the demon

The son of Maalati's co-wife died while sucking the milk of Maalati. She was at once terrified, and ran taking

292. Cilap: 11 : 172 200 293. Cilap. 9 : 16-22

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the dead child to the temples of the white elephant, the pale God Palarama, the Sun, Siva, the God of the city, Murukan, the spear bearing God of Youth, Indra who wields the thunderbolt and the God who dwells beyond the city walls. She also visited the Jain temple and the temple of the Moon. She beseached all the Gods! "O mighty ones! show me your grace in my terrible grief". At last she reached the sanctuary where the famous God Caattan had made His residence. She earnestly asked for the soul of the dead child and to make it live. But the demon appeared as a beautiful damsel and replied: "O! faultless girl! Gods will not give boons to those who do not make any penance. So please give me the dead body! Thus the demon in disguise got the dead body of the child and ate it This cruel action of this demon was the reason for God Paacanda Cattaan's incarnation as the dead child to pacify the great grief of Maalati.

Thus both these fairy-tales are internally connected with the main story of this epic and are useful to lengthen the epic narration,

Animal tale or animal myth :

Generally the heroic deeds of the animals are spoken of by folks and these are called animal tales. It is one of the earliest among folk-narratives. Mostly the animal characters who take part in these stories are humanized. These stories are in the form of explanation like 'why the crow is black in colour and what is the reason for the hare having a short tail? This type of animal stories are not seen in Cilampu. We can include the characters like Vaali, Cukkirivan Taarai, etc. in Ramayanam under this type Besides the elephant Pathirapati in Perunkatai and the animal births of Yacootaran and his mother Cantiramati also come under this category.

Fable :

The fable is the next feature in the growth of animal tales. It utilizes the story of the animal tale more in its

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form and content. Regarding the depth of the story, the richness of contents, the dramatic action, the characterization and the variety of characters etc it resembles the animal tale. An animal tale becomes a fable when a moral is explained at the end of the story. An animal tale has the folk-tradition mainly but a fable has the literary-tradition as its basic feature. Though it follows the folk-tradition, the main feature is literary tradition. The animal characters in these tales, though having the animal nature speak and act like human-beings and teach a moral. Sometimes the moral may be introduced as an example or as a proverb. The main aim of telling this story is to teach and propogate the moral to the people or to portray the life and habits of the people in satirical poems but not to depict the animal nature or to express the life and deeds of the animals.

Both the story of the mangoose and the brahmin lady[294] and the story of the celestial who longs for the hand of a monkey[295] are seen in Cilampu. IlaNkoo uses the story of the mangoose and the brahmin lady to depict the grace of the good-hearted Koovalan and also to express the great benefit of protecting the refugees. But when we see the original story of the mangoose and the brahmin lady itself, we can conclude that it is intended to urge the evils which will come as a result of one's uninvestigated deeds or of one's hasty action. The another story in this category insists on gratitude for one's help.

Thus the exhaustive details about the mythical elements, found in Cilampu become one of the basic features in the development of the epic Cilappatikaaram.

The fourth point in the development of Cilappatikaaram is the social conditions of the age of Cilampu. As expressed in the chapter 'Western Epics' the developmental theory of a literary epic suggested by C. M. Bowra is equally applicable to Tamil Epic also. He holds that literary epic

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294. Cilap. 15:54–75; 295: 15: 156-91

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flourishes not in the heyday of a nation or of a cause but in its last days or in its aftermath. At such a time, a man surveys the recent past with its record of dazzling successes and asks if they can last; he analyses its strength, announces its importance, urges its continuance. The full force of literary epic comes at the end of some great historical process and that the poet tries to sum up all that the process has meant[296]. The circumstances of developing a literatry epic are fully known in Cilampu. The social condition of Cilappatikaram is too bad as expressed by Tirukudasundaram[297]. It reflects the society of the Cola and pantiya Kingdoms mainly based on the capital cities of pukar and Madurai and it is not so good as in the Cankam period. The Cankam poets accept the habits of embracing the harlot to a certain limit But this habit in the age of Cilampu reflects the worst culture and the degraded society. Here man embraces the harlots in the open streets of pukar during the festival days. This habit of enjoying with a arlot is also an accepted rule in this era. Ilanko as a poet and a reformer strongly objects to this habit and wants to change the harlot's society. So he depicts the character Matavi, a representative of the harlot's society like a good-hearted girl who leads a chaste life. The destruction of Madurai by fire symbolically represents lmainly the destruction of the harlots society.

The political unity is also another reason for developing this literary epic Cilappatikaram. In Cankam period it is too rare to find co-operation between the three Tamil Kings-the Cera, Cola, and Pantiya. So Ilanko wants to unify these three kings and to glorify their excellences in war, just rule and benevolence and thus he classifies his epic into three cantos in the name of the three capital cities Pukar. Madurai and Vanci of the three kingdoms the Cola, Pantiya and Cera respectively. Also he gives equal importance o these three kings. He reflects the past historical events

296 C. M. Boura – From Virgil to Milton p. 28
297. Tirukudasundaram – 'Cilappatikaram'

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like the greatness of the CooLa kings Manuniitic CooLan, Cipi, Mucukuntan, Karikaalperuvalattan, the greatness of the Pandiya kings PoRkaip Pandiyan, Pandiyan Nedunceliyan, VeRRiveeR CeLiyan and the Cera Kings Imaya Varampan, Palyanaic celkeLu kudduvan, etc.

In the religious side also be tries to form a national integration among various religions. Only for this purpose he depicts the characters belonging to various religions. Koovalan and Kannaki are Jains. The father of Koovalan follows the concept of Aaciivaka while the father of Kannaki follows the Buddhist philosophy. Maatavi and Manimeekalai are Buddhists. Thus we can conclude that in the age of Cilampu the society of harlots became the worst; there is no unity in the political as well as the religious fields. So it was very essential to change the society. The period of Cilampu is not the heyday of the Tamils. And so the literary epic Cilappatikaaram is evolved to reform the political, religious and social conditions of Tamil Nadu.

But Dr. V I. Subramaniam entirely differs from this view. He holds that the epics Cilappatikaaram and Manimeekalai have been composed only when the glory of Tamil Nadu was at its height.[298]

Thus the tribal God worship, the unifying subject of both the external and internal life of a human-being, the myth-making and the forming of an ideal society are the four requirements in the development of the epic Cilappatikaaram.

Another stage in the epic development is the ballad: it is a story poem which was considered as the second stage in the growth of folk-songs[299]. In the development of literature the first stage is of folk songs about mythical and legendary heroes and the second one is folk-ballads.

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298. Dr. V. I. Subramaniam — Kappiyak katturaikal — p. 14
299. George Brerew — Introduction to ballad of all Nations p. XVI

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The third stage is of folk or primitive epic. The literary epic arises after primitive epic. Thus the stages of epic are derived The exciting narrative elements of ballads, the stir of action, the thrill of adventure, the clash of strong personalities, the steam joy of the battle, the poignancy of defeat or death-by a process of fusion and elaboration became the epic in the hands of a master-minstrel like Homer, says K R Srinivasan Iyengar[300]. So it is well known that the epic is the growth of the folk ballads.

But this theory in the epic development may not be applicable to the Tamil epics especially Cilappatikaaram, because there are no such ballads in Cankam period or the period of Cilappatikaaram. But in the later ages, the story of Cilappatikaram is well known to the people in the form of folk-ballads namely Koovalan Katai, Kovalan Naadakam, etc. Moreover four kinds of folk-ballads are known in Tamil literature – The Mythical, epic, Historical and Social. The mythical ballads have their origin from folk-deities . Epic ballads are the adoptations of stories from Hindu Mythology. The historical ballads are based on historical events. The social ballads are on intercaste marraiges, property rights for women ete. Koovalan Katai comes under this type[301] But all these folk-ballads are known only after the age of Cilampu. So we are not able to trace the origin and development of Tamil epics from ballads.

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300. K. R. Srinivasa Iyengar and Promananda Kumar — Introduction to the Study of English Literature ,folk.
301. Vanamalai — Sudies in Tamil literature — p. 13-2

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2. 'Fable' — Encyclopaedia Britanica — Vol. 9 — pp. 22-24
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   ,, — S. D. F. M. L. — Vol. 1 — p 361
3. 'Fairy tale' — S. D. F. M. L — Vol. 1 — pp. 365–66
4. 'Folk Tale' — S D F. M L. — Vol. 1 — pp. 408–409
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5. 'Legend' — S. D. F. M. L. Vol. 2 — p. 612
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6. 'Myth' — S. D. F. M. L. — Vol. 2 — p. 778
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CILAPPATIKARAM – THE FIRST AVAILABLE TAMIL EPIC

Cilappatikaaram is regarded by most eminent scholars in Tamil as the foremost among all available Tamil epics. But Prof S. Vaiyapuri Pillai differs from this opinion and considers itto be later than Perunkatai and Manimeekalai. 'It is well known that Utayanan Perunkatai is one of the works, which Ilanko has utilised in his cilappatikaraam. The commentator Adivaarkku Nallaar strongly supports this in his 'ura p payiram' and there are several parallel passages of both the epics in support to this view, he says[1]. So an attempt is to be made to determine the age of Cilampu, Perunkatai and Manimekalai.

Vaiyapuri Pillai arranges the contemporary works as Perunkatai, Manimekalai and Cilappatikaram according to chronology. But this arrangement is very vague. To fix the correct period of these epics, a literary comparison among the three and a language analysis between Cilampu and Perunkatai are necessary. The phonology and morphology of Cilampu and Manimekalai cannot be attempted now, since the descriptive grammar of Manimekalai has not yet been prepared. Without the grammar, any analysis will be only a mere inference.

Cilampu and Manimekalai

Among the Tamil epics, Cilappatikaram is the first. Next comes Manimekalai as a sequel of Cilampu and both are considered as twin epics. Caattanaar hears the poem Cilampu while Ilanko narrates it. Similarly Ilanko perceives Manimekalai while Caattanaar narrates it. Thus say the prefaces (patikam) of both epics and this is accepted by Prof.

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1. Prof. S. Vaiyapuri Pillai – 'History of Tamil Language and Literature — pp. 151 – 52.

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S Va'yapuri Pillai also According to the prefaces he concludes Manimekalai is the earliest. He takes also the prefactory Commentary of Adiyarkku Nallar (uraip paayiram) in support of his view. But this is not helpful to support the view.

Caattanaar decides to compose an epic poem using the story of Kovalan and Kannaki based on the four aspects of life–virtue or moral (aRam) wealth (Porul) wordly bliss (inpam) and liberation (vidu). So he tells Ilanko that he knows the story of Kovalan and Kannaki (yaanaRikuvan atu paddatu)[2] while the kuravas are wonderously expressing the miraculous event of Kannaki He continues to explain the story to Ilanko as well as his elder brother Ceran Cenkuttuvan, the Cera King. On hearing the tragic story of Kannaki, Ilanko reveals his desire to compose a narrative poem by utilising her tragic story[3]. Shocked by the sudden reply of Ilanko the Ceera prince, Cattanar tells him, 'well it is concerning the three kings namely the Cera, CoLa and Pandiya; so it befits you to compose it[4], thinking that Ilanko, being a Cera prince will not uphold the rest of the kings the CooLa and Pantiya. Ilanko who knows the inner idea of Cattanar, takes it as a challenge and narrates his poem with great success. In his poem he explains the three aspects of life except the liberation He reveals in his poem the idea of narrating the story of Manimekalai as a sequel of Cilampu based on the fourth aspect of life namely liberation. So he mentions the ascetic Manimekalai several times in Cilappatikaram[5]. Cattanar, while hearing the poem Cilappatikaram narrated by Ilanko, knows what Ilanko's intention is and he reveals that he has composed Manimekalai based on the two aspects of life namely virtue and liberation. Ilanko eagerly requests him to combine both poems together into one. This whole epic composed by two

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2. Cilap. pati : 11 3. Ibid. pati : 60 4. Ibid. pati : 61 - 62
5. Ibid. pati : 15 : 103 - 104; 27 : 103 - 107; 29 : 7; 30 : 4 – 5; 9 : 24 - 25; 35 - 36

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becomes twin epics. Thus Adiyaarkku Nallaar explains both as one epic in his 'uraip paayiram'[6]

According to this commentary, it is very clear that Manimekalai was not composed in the presence of IlaNkoo[7] In this way, it differs from the prelude (patikam) of Manimekalai. Further it reveals the contradictory statement of Caattanaar. First he tells Ilanko, his desire to compose a poem and then he makes it known that he has completed Manimekalai with the two themes virtue and liberation.

Here one thing is mainly notable. If a poet desires to compose an epic poem, he has to begin his work with the worldly bliss of the hero or heroine according to the general rule adopted in Tamil epics. The events may also be arranged as the beginning, middle and end. The glorious birth of the hero or heroine must be the beginning, even though the epics Cilappatikaram and Manimekalai differ. The sexual pleasure, wealthy life, love-intrigues due to separation, triumpth etc are the middle part of epic. The final part is the penance of the hero or heroine for getting liberation. No epic poet can start his poem with the last part of the story as well as the last aspect of life, the liberation. So it appears highly improbable that Caattanaar who decided to compose a grand epic containing the four aspects of life, has completed Manimekalai containing virtue and liberation earlier than Ci'appatikaram So the view of Prof S. V. Pillai appears not correct.

At the same time we can find many references which will support the view that Manimekalai is later than Cilampu. It is notable that the later development of the story of Cilappatikaram with some change is found in Manimekalai. This is more helpful to us to date these epics.

The Story of Kovalan and Kannaki

Manimekalai refers to the arrival of Koovalan at Pandiya

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6. Ibid. pati : pp. 10 - 11 U.V.S. 8th Ed. 1968.
7. Mani : pati : 95 - 98

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Kingdom with his beloved wife Kannaki and his murder by King Pantiyan[8]. Again it mentions Kannaki who sets fire to the city Madurai by throwing her left breast[9]. Only these two events of Cilappatikaram are mentioned in Manimeekalai without any change. The rest of the events which are related to Koovalan and Kannaki are described with a slight change due to efflux of time.

Cilampu speaks of the idol of Kannaki erected by King Ceeran CeNkudduvan only at the city vanci[10], while Manimeekalai speaks of the idols of both Koovalan and Kannaki at Vanci[11].

Kannaki derives the divine power of speaking after shedding her human body in both Cilampu and Manimekalai. To depict the divine voice of the chaste Goddess Kannaki both epics record different views. She bestows her grace and mercy to King Aariyar, Kudakak Konkar, King of Maalavam and Kayavaaku and says that she will come on the day of the festival which has to be celebrated by them in her honour[12]. She further glorifies the greatness of Ilanko who has thrown away the princely life and makes penance[13], and shows her divine nature to Ceeran CeNkudduvan[14]. Thus Cilampu makes known the divine nature and speech of Kannaki. But Manimekalai speaks in a different way about her. She tells her previous birth to Manimekalai while she worships her idol. Also she pities her for having committed the evil act of destroying the city of Madurai by fire in great wrath, even after hearing the pacifying words of Maturaapati. She explains that she has to suffer a lot by getting births and deaths due to her sinful act of destroying the city. She will be getting liberation or solvation after hearing the preachings of Lord Buddha who will be born at Kapilai and after worshipping the seven 'Indira vikaaram' with Koovalan. She advises her

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8. Ibid. 8 : 41-43
9. Ibid. 2 : 49-54
10. Cilap. 28 : 225
11. Mani. 26 : 2-4
12. Cilap. 30 : 164
13. Cilap. 30 : 171-83
14. Cilap 29 : 10

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daughter Manimekalai to follow the path of Lord Buddha without fail[15]. The same information is also mentioned by Maacaattuvaan in Manimeekalai[16]. Koovalan and Kannaki are thus shown as Buddhists in Manimeekalai. But in Cilampu we find both are Jains and they pass through the Intira vikaaram without worshipping it[17]. Also the rage of Kannaki subdues after hearing the words of Maturapaati and the Goddess of Maturapati extinguishes the burning fire in the city Madurai.

The next point relating to the story of Kovalan and Kannaki is about their previous birth. While narrating the distress of Kannaki. Cilampu refers to the previous birth of Koovalan, his evil deeds in that birth, the basic reason for his tragic end[19]. But Manimekalai denotes the 'Karma' done by both in the previous birth, as the reason of Koovalan's tragic end[20].

Regarding the dream of Koovalan in both epics, it is mentioned. Kovalan in his dream sees the ascetic life of his daughter Manimeekalai in Cilampu[21], while in Manimeekalai he is informed by Goddess Manimeekalaa in a dream at night on the day of his daughter's birthday-naming celebration[22].

The story of Maatavi

Maatavi, with great respect, praises kannaki as 'Kulap piRappaddi' meaning a woman who belongs to a good family[23] and affectionately calls Manimekalai as 'enmakal' meaning 'my dear daughter' in Cilappatikaaram[24]. She upholds Kannaki as an incomparable chaste wife (Maaperumpattini) who does not belong to the three types of chaste wives but some what

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15. Mani. 26 : 343-66
16. Mani. 28 ; 138-45
17. Cilap 11 : 14
18 Cilap. 23 : 178 83
19. Cilap. 23 : 29-30
20. Mani. 26 : 14; 28 : 93-95
21. Cilap. 15 : 95-106
22. Mani. 24 : 30-33
23. Cilap. 13 ; 89
24. Cilap. 130 : 24

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differs from them[25]. Not only she mentions Manimekalai as her daughter[26] but also as the daughter of Kannaki[27]. Matavi thus speaks in a different way in Manimekalai.

The second notable difference in her character is somewhat related with her ascetic life. None of the people is slandering about the ascetic life of Matavi and Manimekalai but the king and his associates are worried much about the young girl Manimekalai's ascetic life. Thus Cilampu reveals it[28]. Epic Manimekalai refers to nobles and common folks maliciously talking about the ascetic life of both Maatavi and Manimeekalai[29].

The previous birth of Matavi[30] and the dream in which she is foretold of the ascetic life of Manimeekalai by Goddess Manimekala are narrated in epic Manimeekalai[31]. No such reference is seen about her previous birth or her dream in Cilappatikaaram.

The Story of Maacaattuvaan

While hearing the death of his son, his daughter-in-law, and the Paandiya king, Maacaattuvaan is worried much and he becomes a Buddhist hermit, in Cilappatikaaram[32]. In Manimekalai, after the death of Koovalan and others, Macattuvan clearly knows the, perishable nature of family life, wealth and body and then he becomes a Buddhist hermit[33]. His later ascetic life is also referred to in Manimeekalai. He goes to the city Vanci to worship the Buddhist temple 'Cayittiyam' built by Kovalan, an ancestor of the present Koovalan, who was the close friend of the Ceera king Kudakkoocceeran Kudduvan[34] Here we are informed

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25. Mani. 2 : 42-45
26. Mani. 11: 129; 25: 205; 28: 235
27. Mani. 2: 55; 3: 5-6; 18 : 19; 26 : 2-3
28. Cilap. 30 : 29-31
29. Mani. 2: 32-35; 18: 7-9; 24: 19-24
30. Mani. 12: 15-17; 45-48
31. Mani. 7 : 37
32. Cilap. 27 : 88-95
33. Mani. 28 : 97-100
34. Mani. 28 : 123-33

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that he will be getting salvation with Kannaki while hearing the preachings of Lord Buddha who will be born at Kapilai[35].

The story of Manimeekaalaa, the Goddess

Manimeeka'ai, a Buddhist petty Goddess is seen in 'Putta Catakkak katai' – a book of Buddhists story, as a protector of the sailors who are thrown away in the midst of the ocean. She helps both a brahmin and a king to regain their life while they were suffering after losing their ships. Iraa'avaakini, a collection of the story book of the Buddhists contains a story called 'Palakanta Tinnassa Vattu' where the Goddess helps a traveller through the sea. A story in Ceylon exp'ains her deeds in getting in return the divine ring which was thrown into the river to suppress the water for Kova'an and Kannaki to walk through it[36]. Like-wise the Goddess helps an ancestor of Kovalan. Only this thing is mentioned in Cilampu about Manimekala[37]. But the role of this Goddess is very familiar in Manimekalai[38].

Other events like the victory of Ceran Cenkudduvan in the war with Northern Kings like Kanakan and Vijayan[39] the coming of the Vidhyaadharan to see the festival of Lord Indra at Pukaar[40], the open space assembly (vellidaimanRam) one of the sacred places at Pukar[41], the genies of NaalaN-kaadi puutam and Catukka putam[42] are all mentioned in Manimekalai which are also spoken of in Cilampu. The story of Cilampu is almost referred to in Manimeekalai and we find a later development in the story of Cilappatikaaram in Manimeekalai. This change may have occured due to the efflux of time.

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35 ,, 28 : 147-49

36. Mayilai Seeni Venkatasamy — 'Pauttamum Tamilum'

37. Cilap. 15 : 28- 9

38. Ref the same thesis — Interference of God and celestial beings p.

39. Mani. 26 : 77-90 40. ,, 3 : 33-41

41. 6 : 90-91 42. ,, 1: 19-22; 1: 23-24; 22: 57-75

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The second point is, the use of more supernatural events and Gods in Manimeekalai than that in cilampu. This supports its date after cilappatikaram. This will be treated in the essay on 'Interference of Gods and celestial beings' in this work.

The third point in support of this dating is the preachings of religious thoughts and the religious quarrels The advanced use of religious, political and social preachings. in epics will reduce the real spirit and literary force of an epic, eventhough it is used almost in all the Tamil epics. This preaching is seen even in cilappatikaram but it rests only in a beginning stage. When we see Manimeekalai, this preaching gets a more prominent place than that of the story. The aim of Manimeekalai itself appears to be the preaching of the Buddhist philosophy rather than anything else These preachings introduced in epics, support the dating.

Ilanko, in his concluding lines of Cilappatikaram insists upon the worldly ethics to be followed by the people[43]. Further Maadaanl, a brahmin saint instructs about the perishable nature of youth, human body and wealth to Ceeran CeNkudduvan who is enraged on hearing the insulting words of Coolaa and Paandiya kings[44]. He then elucidates that those who have performed pious karmas can enter the Heaven, while those who are attached to worldly things will be destined to be born again. Good and evil actions must bear their fruits. All that is born must die, and all that dies must be reborn[45]. Kavunti informs the fact that those who lead their life in mad pursuits of women, of wealth and of pleasure will fall into terrible sufferings[46]. Thus Cilampu speaks about preachings to a certain extent.

In Manimekalai, more or less the religious preachings come at several places, each having an aim to instruct Buddhism to the then society and to posterity. Cutamati's father a jain,

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43. Cilap. 30 : 185-200
44. Cilap.- 28 : 113-186
45. Cila. p30 : 136-40
46. Cilap. 14 : 21-61

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is badly wounded by a bull, his intestines are stripped, out of his belly and he lies fully immersed in blood. In this pathetic condition he seeks help, but the Jains refuse to help him mercilessly. A Buddhist ascetic who is on his way come to know of the plight of the wounded man and he voluntarily attempts to cure him. He takes him on his back and completely cures his wounds. He thus makes him live. Attracted by this merciful act of the Buddhist ascetic, both Cutamati and her father become Buddhist and highly praise the greatness of Lord Buddha and his path[47]. The purpose in describing such an event is to glorify Buddhism and to denounce Jainism.

Further the Goddess Manimeckaalaa[48], Manimeekalai[49] while she gets 'Amuta Curapi' (a vessel of food) and ARavanar[50] are all preaching the Buddhist philosophy and highly glorify Lord Budha.

Caatuvan, husband of Aatirai, goes to the serpent world (Naakalookam), sees the chieftain and advises him to avoid the habits of drinking, meat-eating, and enjoying sexual pleasures[51].

Manimekalai makes known to Utayakumaran who asks for the reason for her renunciation, the knowledge of the worst nature of human body involving all sorts of diseases and death and advises him to follow Buddhism[52]. She further reveals the human nature, the body and the soul after death to the Queen who has troubled her much and weeps bitterly for the death of her son Utayakumaran. The human soul after the death of the human body will get re-birth; the dead body will be thrown away as useless into the crematorium. So she advises, it is not good and advisable to worry and lament for the human death. Besides, she tells her the evils that ensure due to enjoyment of sexual pleasures, telling lies, committing murders and the thefts and addiction

47. Mani. 5 : 70-77
48. ,, 5 : 97-105
49. Mani. 11 : 61-72
50. Mani. 12 : 55-113
51. Mani. 16 : 61-117
52. Mani. 18 : 136-42

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to drinking. And thus she advises the Queen to lead a virtuous life[53]

ARavanar, a Buddhist ascetic indoctrinates the philosophy of life to the Queen who offers her homage to him. The human soul is to have re-birth, the human body when advancing in years beeomes sick and meets with death. Human beings also acquire the twelve things like ignorance etc., as the result of their deeds. The soul is subject to six kinds of birth namely human, celestical, brahmma, inhabitant of nether world or hell, animal and devil. Sin is of ten kinds three physical namely murder, theft and lust; four in speech namely lie, back-biting, slander and useless words; three by heart like avarice, anger and the desire to see the worst. Those who follow these sinful ways will be born as inhabitants of hell or as animal or as devil. Those who avoid these sins will be get the birth of human beings, celestials and brahmmas. ARavanar thus teaches the Buddhist philosophy[54].

The 'Camayak Kanakkar tantiRan kedda Kaatai' speaks of various types of disputations like fundamentals of logic (alavai vaatam), Saivism, bramma and vaishnava vedas, Aaciivakam, Nikandam, CaaNkiyam, Vaiceedikam and Puutam. 'Tavattiram Puundu tarumam kedda kaatai' clearly depicts the Buddhist philosophy through the debates. The last Kaatai in Manimekalai named 'pavattiRam aRukenap paavai nooRRa kaatai' also speaks of the Buddhist philosophy.

Thus in Manimeekalai, the preaching of religious thoughts is treated as an important factor. But the author Cattanar does not praise the other religions even in a single place. This will lead us to the conclusion that the epic is solely aimed at the propagation of Buddhist philosophy.

The next point in this analysis is of the qurrels among religions. We have seen some traces of this in Cilampu. Kovalan and Kannaki while leaving the city of

53 Mani. 23 : 73–133 54. Mani. 24 : 101-140

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Ppukar, go through the Buddhist temple 'Buddha vikaaram' without worshipping it[55]. It is interpreted by Sharma that it shows the conflict between the two religions, Jainism and Buddhism[56]. The strong faith and devotion of the ascetic Kavunti on Jainism is also having some reflection on the then prevalent religious controversy[57]. These few references may show the beginning of the religious quarrels. But in Manimeekalai, we find a more developed and grown up religion controversy prevailing. The pitiless and hard-hearted Jain ascetics mercilessly treating the father of Cutamati, the mocking of the drunkard against the Jain ascestic[58], the slandering words against Saivist as 'Venpalic caantan' (a man who smears the white ashes), 'panpil KiLaviyan' (a mannerless talker) and 'pittan' (insane)[59] all show the calumny against other religions. Besides, the KantiR paavai, a divine idol denotes other religious thoughts as faulty philosophies[60] and the thoughts of Aaciivakam as 'CoRRadu maaRRat todarnilai' meaning controversial state ments[61]. Cattanar thus degrades the other religions to a low level and this attitude reflects the then prevailing social set up of Tamil Nadu. A society full of religious feuds mostly between Jainism and Buddhism is portrayed. This leads us to conclude that the date of Manimeekalai is to be near to that of the epics 'Kundala keeci' and Niilakeeci'.

Another point in support of this dating is of the teaching of the perishable nature of human life. Cattanar, while describing the perishable nature of human life, pictures an ugly scence. Such presentation, as we know in Tamil literature, is adopted only in the middle period probably during the first half of the medieval age. The scene Caattanaar depicts is as follows.

The fox seizes the dead body full of warms, bones, flesh and blood and eats it. The vulture eats the organs

55. Cilap. 10 : 11-14
56. Maarkka pantu Sarma — Cilampin Racanai — p. 52
57. Cilap. 11 : 152-161
58. Mani. 3 : 86-103
59. Mani. 3 : 104-115
60. Mani. 21 : 94-101
61. Mani. 27 : 116

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(privy parts) of the dead women. An ugly dog takes away the charmful hand of the hero and gorges it. The young and attractive breast is seized away by an eagle. Thus destiny of the human body is picturesquely portrayed for emphasising the perishable nature of human life[62].

Moreover, an ugly scence is portrayed while highlighting the perishable nature of youth. Here the parts of human body like hair, forehead, eyebrow, eye, nose, teeth, mouth, ear, breast, shoulder, finger, thigh, skin and foot are described in an ugly manner. Also he says the human body is composed of nasty flesh and is covered with flower, sandal, cloth and ornament.[63]. Vicaakai meets her old lover Tarumatattan in her old age and asks where their attractive beauty has gone[64]. Human body is thus pictured in an ugly manner to insist on the perishable nature of human life. Though Cilampu presents the perishable nature of youth, wealth and body, no such ugly scenes are seen in it. In portraying such scenes, Manimekalai closely resembles the 'Yacootara Kaaviyam'.

The family girl (Kula makal) or chaste wife's immorality is known only in Manimekalai. Aaputtiran is born to a mother as a result of her illicit connection with a man, eventhough she is a married woman[65]. The son makes adultery with his own mother in Manimeekalai[66] Both these references are used to insist on the meanness of lust. They depict a later day society. Such occurences are not seen in the CaNkam or the post CaNkam literatures but are seen only in 'Perunkatai' and 'yacootara kaaviyam'.

We can thus safely conclude that the age of Manimekalai is later than that of Cilampu viewed from its religious, cultural and social setting. Also one thing

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62. Main. 6 : 106–127
63. ,, 20 : 40–69
64. ,, 22 : 127–28
65. ,, 13 : 4-10
66. ,, 23-105-111

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is notable here. Just like Niilakeeci which has been composed to counteract Kundala Keeci, this epic Manimeekalai may have been composed to counteract Cilappatikaaram. Periya puraanam which is believed to have been written to protest against Cintaamani also supports this view. It is note worthy that Caattanaar converts Kannaki to Buddhism Besides, many passages in Manimeekalai reflect the religious controversies between Jainism and Buddhism. Caattanaar despises Jainism which is supposed to be the religion of Ilanko directly. So it is to be held that both are not contempararies and friends and that Manimekalai should have been written some two or three centuries after Cilappatikaaram.

Apart from the above, some external points also support and strengthen this view. The first point is about the popularity of the stories among folks. Naturally a later story cannot have more popularity among folks than the earlier story. It is believed that Kantapuraanam though the events of the epic are said to have occured in the Tamil land, is not so popular as Ramayanam and Maha Bharatam in Tamil Nadu because of its later development. In the same manner it has to be held that Manimekalai is not so popular in Tamil Nadu as Cilampu, only due to its later composition. In Ceylon also, though it is a Buddhist Country, the Buddhist story Manimeekalai is less popular than Cilampu. The story of Kannaki is not only popular among the Tamils but also in Ceylon, Kerala, Kannada and Andhra while the story of Manimeekalai is popular neither among the Tamils nor others.

The story of Cilampu is well known among folks in the form of folk-ballads like Koovalan katai, Koovalan naadakam, Koovalan caritiram and VaLakkurai Kaaviyam, but the story of Manimeekalai is not so known in folk-ballads.

It is believed that 'Tirumaavunni' mentioned in NaRRinai[67], one of the Cankam anthologies is of Kannaki, the origin

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67. Nar: (

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of the story of Cilampu. We are not sure whether it is true or not but no such origin is seen in CaNkam literature about the story of Manimeekalai.

The use of Sanskrit words also pull back the date of Manimekalai later to Cilampu. We can thus undoubtedly conclude that Cilappatikaram is earlier than Manimeekalai.

Cilampu and PeruNkatai

According to Prof S. Vaiyapuri Pillai, Perunkatai is the earliest among the extant Tamil epics. But the customs and habits as treated in Perunkatai are not capable of supporting this view. The language of Perunkatai also appears to be against Prof. Vaiyapuri Pillai's view.

Regarding the customs and habits, the system of marriage adopted in PeruNkatai is to be considered. Polygamy is adopted and accepted in PeruNkatai. This means, it is allowed by the society during the time of Perunkatai. So Utayanan's polygamy is narrated in a grand manner He abducts Vaacava Tattai and marries her; he loves Patumaapati and marries her with full fledged support of her brother who is all in all for her; he loves and marries Maananiikai without caring for the support of her parents or guardians; he shows his lovely affection to viricikai, an ignorant girl and when she gets maturity, she is given by her father, a sage, as a bride to Utayanan. Thus Utayanan marries four women. Palygamy is not seen in Cankam literature as well as in Cilappatikaaram but is seen accepted by Tamils only later due to the influence o Aariyan culture

Next we may refer to the system of marriage. Utayanan's son Naravaana Tattan loves Matanamancikai, a dancer who belongs to the harlots society and marries her by following the rituals in Vedas. Though Maatavi lives as a wife of Koovalan, she is not properly married. So, KoNkuveelir proceeds to give importance to the harlots or for reforming

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the society. This is to be held as a later development in the marriage system.

Another point in the marriage system is the customs and rituals adopted at the time of marriage. Cilampu speaks of a few elements in the ritual practices while Perunkatai gives exhaustive details in this respect[68]. Such customs and rituals adopted in Perunkatai lead us to the conclusion that its date is to be after Cilappatikaaram.

Just like Manimekalai, Perunkatai refers to the immoral behaviour of the married woman Caankiyattay after the death of her husband[69].

The religious disputations and blaming of other religions are also known in Perunkatai. Here Kaala Camanan a Jain defeats the five religious experts belonging to various other religions in a religious debate and converts them into Jains[70]. This religious disputation is a later development in the Tamil literary field.

The water game played with fragrant rose-water taken in a syringe[71], the giving of gifts as aaRaadu taanam on bathing festival[72], the funeral ceremony 'niirkkadan' performed on the death of the good elephant Pattiraapati[73], and taking of food at an auspicious time[74], all these customs prevalent during the medieval period are spoken of in PeruNkatai. But these are not seen either in CaNkam literature or in Cilappatikaaram.

Perunkatai speaks of the lust of Narumatai who has fallen in love with an ugly man having worst behaviour[75]

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68. – see 'Marriage in epics' in this Book
69. Perun : 1 : 36 : 149-56
70. ,, 1 : 36; 245-55
71. ,, 1 : 41 : 4–23
72. ,, 1 : 42 : 114
73. ,, 1 : 53 : 86–94
74. ,, 1: 57 : 77–80
75. ,, 2 : 20 : 1–23

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Also it depicts lust as a poisonous fruit[76]. In this respect, Perunkatai is closely connected with 'Yacootara Kaaviyam. Cilampu does not speak of lust in such a mean nature.

Political rights spoken of in Perunkatai also tend to date Perunkatai back to Cilappatikaaram. To take revenge on the enemy king who has committed destruction three courses are adopted. One is the abduction of his daughter. This is not seen in ancient Tamil literature. It is described in Perunkatai in exhaustive detail[77]. It is customary to give a message to a king from a distance of seven kools (a kool is said to be equivalent to $2\frac{1}{2}$ feet)[78]. Also the king does not see a human-body burnt or blackened by fire[79]. We also find a reference to an armed force attacking the other having no weapons[80]. On the occasion of coronation ceremony, the distribution of gifts, wealth and lands to the King's Queens is newly introduced in PeruNkatai[81].

Some remarkable beliefs among people about magic[82] and horoscope[83] prevalent among the people are notable in Perunkatai. The despising nature of women's changable mind[84], and the ethical thought of keeping the soul alive by good conduct at times of calamity, ending one's life[85] are also the thoughts introduced in the later period.

Many of the lines are same in their form as well as in meaning. They are as follows :-

1. 'Nakara Nampiyar Tiritaru Marukin'
   (Cilap : 3 : 168 & Perun : 1 : 35 : 219)
2. 'Naavodu Navilaa'(Cilap : 5 : 137 & Perun : 1:36:266)
3. 'AimperuN kuLuvum enpeeraayamum'
   (Cilap : 5 : 137 & Perun : 2 : 5 : 6)

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76. Perun : 1 : 35 116-142 77. ,, 1 : 43 : 30–32
78. ,, 1 : 47 : 53-54 79. ,, 2 : 19 : 43-44
80. ,, 1 : 43 81. ,, 4 : 9
28. .. 3 : 1 : 59–60 83. ., 5 : 6 : 82
84 ., 1 : 35 : 136-38 85. ,, 1 : 34 : 88–91

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4. aayirat toored daracutalaik konda
tannaruN kaavirit taatumali peruntuRaip
punniya nalniir poRkudat teenti
mannakam marula vaanakam viyappa
vinnavar talaivanai viLunii raaddi
(– bathing of Lord Indra – Cilap : 5 : 165 – 169)

attumuRai yurinci aayirat tenkudam
muttuRaL naRuniir muRaimaiyin aaddi
(– bathing of Vaacava Tattai – Perun : 1 : 42 : 135 – 36)

5. iiraaRaan dakavaiyal
(– age of kannaki at the time of her marriage – Cilap : 1 : 24)

patinoo raandinud paaRpadak kilanta
(– Age of Tattai before marriage
Perun : 1 : 42 : 151)

6. ennaan kiraddi irunkalai payinRa
panniyal madantaiyar payankeLu viitit
tannumai muLavin taaLtaru tiiNkuLal
pannukkilai payirum panniyaaLp paaniyodu
(– Things burned by fire – Cilap : 22 : 138 - 142)

paadaR Rannumaip paaniyiR piLaiyaa
aadal makalir araNkam pullenac
cuvaiceern taLiya navaikuurntu nadunki
mancidaip pukuu makalir poola
(Things burned by fire - Perun : 1 : 44 : 47 – 50)

7. arimaan eentiya amili (Cilap : 20 : 23)
Ciiyam cumanta cempon aacanam
(Perun : 1 : 47 : 50)

8. muRpakal ceytaan piRankeedu tankeedu
piRpakal kaankuRuum peRRiya kaan
(Cilap : 21 : 3 – 4)

muRpakal ceyvinai piRpakal uRunarin
(Perun : 1 : 56 : 259)

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9. tiNkalum iindut tiritalum undukol
(Cilap : 5 : 207)

mannaka marunkin matipala payinRana
vinnakam ennaiyum vidukkuNkollena
matiyakam velka vanappodu punarnta
katirvidu tirumakat tetirvana poolac
cenRuvan tulaavun ceeyarik kanninar
(– Perun : 2 : 2 : 217 – 21)

10. nediyoon maarpil aaram poonRu
perumalai vilankiya peeriyaaR Radaikarai
(- Cilap : 26 : 21 - 22)

maayoon maarpil mannupu kidanta
aaram poola ..... aruvi
(– Perun : 2 : 14 : 3 - 4)

11. malaittalaik konda peeriyaaRu poolum
ulaka idaikkaLi oruNkudan niinki
(– Cilap : 10 : 26 – 27)

teercelat teeynta teruvuka lellaam
niircel peeriyaaRu nirantiLin taanku
(– perun : 3 : 16 : 22 – 23)

12. aRaipooku amaiccar (Cilap : 5 : 130)
aRaipook kamaiccin (Perun : 3 : 17 : 53)

13. kavavukkai nekiLaamal (Cilap : 1 : 61)
kavavukkai vidaa (Perun : 3 : 23 : 10)

14. vaanoor taNkal vadivin allatai
iinoor vadiviR kaanda lillena
(Cilap : 23 : 175 – 76)

vaanoor ulakin allatu maRRavadku
iinoor ulakin inaitaan illena
(– Perun : 5 : 8 : 62 - 63)

15. onpaan viruttiyud dalaikkan virutti
(- Cilap : 8 : 25)

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enmeyp paaddinul irakkamey niRii
onvinai ooviyar kanniya viruttiyul
talaiyatan umpart taankuRik konda
(– Perun : 1 : 35 : 45 – 48)

onpatu virutti nanpata nunitta
(– Perun : 2 : 7 : 40)

Among the given connected lines of Cilappatikaaram and PeruNkatai, the first three are taken as examples in support of the view that Cilappatikaaram is later than perunkatai by Prof S. Vaiyapuri Pillai. But it is difficult to say which is indebted to the other on the basis of these lines and contents.

Language of Cilampu & Perunkatai

Above all, the language is much more helpful to date the epics exactly. When we go through this analysis, we can find a lot of later occurances in phonology and morphology in Perunkatai The differences in language between these two epics are clearly analysed below :-

1. Occurence of Phonemes - Vowels & Consonants in the beginning of words :

According to Tolkappiyar, words may begin with 'au' only or 'au' combined with k, t, n, p, m and v. By efflux of time 'au' changes as 'av' and its usage itself is being abandoned gradually. In Cankam literature, Cilampu and Perunkatai the usage of 'au' is rarely seen.

'au' is used rarely in Cankam age and it is not used in Cilampu and Perunkatai. In Cilampu 'au' is written as 'av' (avviyam : 30 : 13; avvai : 29 : 5 : 4)

In Cankam literature 'kau' comes in twenty two places at the beginning of words (kauvai – 20 places; kauvaittu–naR 36–8; kauvainaru – kuru – 282). kau > kav is used only at seventeen places (kavvai – 17) kavviya, kavviyatu, kavvin,

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kavvinar and kavvum also occur due to the change of 'kau'. In cilampu 'kau' alone is used (kaucikan - 13 : 47; kauriyar - 1[illegible] : 2). But in perunkatai 'kau' comes at four places (kauvai-4) and kav' comes in many places (kavvai 7; kavvi-8; kavvitu-3; kavviya-4)

'tau' (tauvina-naR: 379; tauvenRanRu-nar : 319) and 'tav' (tavvenRanRu - nar: 319; tavvenRu-nedu:18[illegible]: tavvena- kuRu; 356) are rarely used in Cankam literature. In Cilampu and Perunkatai only 'tav' is used. The word tavvai is found in two places in Cilampu and in fifteen places in Perunkatai. It is also used in TirukkuRal and Manimeekalai.

'nau' and 'nav' are not used in Cilampu and Perunkatai but 'nav' comes in akanaanuuRu (7 : 10).

'pau' > pav is not found in akam, puram, kali and cilampu but 'pau' found. (pauvam-akam: 70: 14; Cilap : 8: [illegible], 24: 8: 3). But in Perunkatai both are used; (pauvam-1: 44: 70 and seven places; pavvattu 4 places; pavvattu-3: 19: 20).

'mau' and 'mav' are not used at the beginning of any word in Cilampu. But 'mau' is used in Perunkatai (mauval - 1[illegible]: 40), and AkaananuuRu (mauval - 23)

'vau' is used in Cilampu (vauviya - 23 : 102) Perunkatai (vauva - 1 : 55 : 128; vauviya - 2 : 17 : 121; vauvutal 1 : 43 : 31; vauvum - 3 : 1 : 12) and Akananuru (vauvinar - 236 : 3; vauvi - 253 : 16; vauvunar - 1 : 14). 'vav' is not used in Cilampu but it is used in Akananuru (vavval - 136 : 23; vavvi 346 : 23; vavviya - 149 : 12; vavvina - 348 : 11; vavvum - 148 : 6) and Perunkatai (vavval - 3 : 14 : 29; vavviya - 5 : 9 : 90).

According to Tolkappiyam 'c', 'cai' and 'cau' are not used at the beginning of words. But 'c' is used in 24 places in Cankam literature, in 36 places in Cilampu and in [illegible]4 places in Perunkatai. This increased usage has to be attributed to efflux of time 'cai' and 'cau' are not used in both epics.

According to Tolkappiyam, the three vowels aa, e, and o with N appear at the beginning of words Nannuu'aar includes 'a' also.

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'Na' is used in Cankam literature (Namali, Naman Namann, and Perunkatai (Namali - 1 : 37 : 252) but not in Cilampu.

'Naa' is used at the beginning of words in 19 places in Cankam literature, in 9 places in Cilampu and in 13 places in Perunkatai. In Cilampu, the word Naanam is newly introduced but in Perunkatai NaaL, Naanattu. Naanam and Naanavalliyattu are new usages. This shows the efflux of time.

In CaNkam literature, Cilampu and PeruNkatai 'Ne' is used at the beginning of words. In PeruNkatai the words Nemariya and Nemiti are newly introduced.

'nuu' is used at the beginning of words only in PeruNkatai (nuuRRu – 2: 5: 47).

Tolkappiyar says that 'y' except with 'aa' never commences a word. Nannular adds a, u, uu, oo and au.

The only word 'yavanar' which begins with the letter 'ya' is known in Cankam literature and Cilappatikaaram. But in PeruNkatai 'yamunai', 'yavanattu', 'yavanam' and 'yavanar' are known.

'yuu' comes at the beginning of words only in Perunkatai (yuukantarayanar 2 : 10 : 147; yuukantarayan 4 : 7 : 186; yuki 1 : 43 : 6; yuukam — 2 : 15 : 30).

The words 'yookam' and 'yoocanai' which begin with the letter 'yoo' are used both in Cilampu (14 : 70; 25 : 15) and Perunkatai (2 : 8: 186; 1 : 38 : 74).

'raa' is used at the beginning of words only in Perunkatai (raacan - 3 : 1: 4; raayan 2 : 1 : 7, 120; 3 : 24 : 53, 25: 141; 2 : 27 : 14, 163, 197, 209 ; 4 : 1 : 10, 8 : 42).

2 Occurrence of phonemes — Vowels

Here only the difference of usage of phonemes at the beginning, middle and end in Cilampu and PeruNkatai is

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mentioned. It is not too helpful to determine the ages of the two epics.

In cilampu 'a' is not used before 'p' at the beginning of words. But it is used in that way in Perunkatai (appa - 2 : 9: 157; appi – 140 : 144; appiya – 1 : 33 : 119; appu - 1 : 52:15 appupu - 3 : 9 : 90; apayam – 1 : 37 : 22)

aa' is not used at the Peginning of words before 'p' and 'm' in Cilampu. But in Perunkatai it is used (aappu – 1: 37: 22; aappiyaayina - 3 : 22 : 34)

In Cilampu 'ii' does not come at the beginning of a word before N, L, l, and v. But in Perunkatai it comes before L and v. (iLattu – 1 : 58 : 37; iiva 3 : 23 ; 43; iivan – 3 : 12 : 10; iivana - 3 : 12 : 49; iivoor – 1 : 39 : 56)

'ii' is not used at the middle of a word next to 'l' and 'n' in Cilampu but in Perunkatai 'ii' is used next to 'n'. (Maananiikai – 4: 13: 39)

In Cilampu 'u' is not used at the beginning of a words; before 'n'. But it is used in that way in PeruNkatai. (uncai 2 : 9 : 40; unceenai – 1 : 35 : 23; uncaiyar – 4 : 5 : 93).

'uu' does not come at the beginning of a word before m, p, y, l, v and l in Cilampu But in PeruNkatai 'uu comes at the beginning before l (uu/ai - 1 : 55 : 65)

At the end of a word u is used next to k. t, p and m in Cilampu. But in Perunkatai u is not used next to k

In Cilampu 'o' does not come at the beginning of a word before k, n and m But in Perunkatai 'o' comes before k. (okkal – 3 : 7 : 20; okkum – 1 : 33 : 104)

At the middle of a word 'o' is not used before p and n. But in Perunkatai 'o' is used before 'p' (koppul – 3: 19 : 16; koppulam – 1: 53 : 165; koppul – 2 : 15 : 68)

'oo' is not used at the beginning of a word before k, m, n, n, y, L l, and R in Cilampu. But in Perunkatai it

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comes before k and y (ookki – 2 : 3 : 15; ookai – 5 : 6 : 76; ooyaatu – 1 : 33 : 200)

In Cilampu 'e' does not come before c and p at the beginning of a word. But in Perunkatai it comes before 'c'. (eccam – 2 : 1 : 123)

At the middle of a word 'e' is not used before c in cilampu. But in Perunkatai it is used. (meccar – 5 : 3: 44; mecca - 3 : 17 : 71; meccuvanar – 5 : 4 : 61).

'ee' does not come at the middle of a word after n, L and *l* in Cilampu. But it comes after L in Perunkatai (vaaLeen - 3 : 21 : 91).

3. Consonants

In Cilampu, at the middle of a word 'k' is not used before ii and ee. But in Katai k comes before ii. (paakiirati – 1 : 37 : 240)

At the middle of a word 'c' is used only after 'n' and 'd' in Cilampu. But in Perunkatai it is used after R also (pukaRcittu – 1 : 48 : 175)

'cc' is used at the middle of a word only after a, i, u, uu, o, oo, r and L. But in Perunkatai it is used after e and y also (meccar - 5 : 3 : 44; paycci 4 : 12 : 84 : 104).

At the middle of a word 'cc' is used only before a, i. and u in Cilampu. But in Perunkatai it is used before e also (meccar – 5 : 3 : 44).

'*n*' is not used at the middle of a word before oo in Cilampu But in Perunkatai it is used. (uroo*n*i–1 47:212; koo*n*am - *1* : 45 : 95; koo*n*attu – *1* : 42 : 29 koo*n*avaddam–3:20:22; Koo*n*aavaddom – *1* : 46 : 62; Koo*n*ai - 1 : 48 : 69)

In Cilampu '*n*' is not used at the end of a word after ii, o and oo. But in Perunkatai it comes after oo. (koo*n* – *1* : 49 : 23)

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At the middle of a word t does not come before ii and e in Cilampu. But in PeruNkatai it is used before ii (pootiir — 1: 56: 23.)

'tt' does not come at the middle of a word before e. in Cilampu. But in Perunkatai it is used in that way (cetta. 4: 2: 75).

At the end of a word n is used after e in Cilampu. But in Perunkatai it is not used.

'p' comes at the middle of a word only after a aa. uu, and oo in Cilampu. But it comes after i, ii and u also in Perunkatai. (upakaaram - 3: 20:187; tiipam - 5: 1: 181; pindi-palam - 3: 20: 37 .

In Cilampu 'pp' is used at the middle of words only after r and y. But in Perunkatai it is used after L also (camaLppu - 1: 50: 7).

At the end of a word y is not used after i, and u in Cilampu. But in Perunkatai it is used after u. (uy – 1:46:344).

'r' is used at the middle of a word before all the vowels except i and e, and the consonants p, pp. t, tt, cc, k kk, m, nt and v in Cilampu. But in Perunkatai it is also used before ii and Nk (pariiya - 1 51: 197; CaarkNam – 2: 4:197)

'r' does not come after a short vowel in a word with two letters in Cilampu. In PeruNkatai it comes (ir-3:23:30 . This shows that the age of Perunkatai is later than Cilampu because this usage entered into Tamil Literature only in the later period.

In Cilampu 'll' is not used at the middle of a word before ii and e. But in Perunkatai it is used before ii. (elliir - 2 : 8 : 117)

At the middle of a word *l* does not come before i, u and e in Cilampu. But it comes before ii in Perunkatai. Kollinir – 1 : 56 : 104; K lliya 1 : 42 : 34)

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The consonant L is not used in Cilampu at the middle of a word before ee. But in Perunkatai it is used. (vaaLeen - 3 : 21 : 91)

In Cilampu R is used at the middle of a word only before p and k. But it is used in PeruNkatai before 'c' also. (payiRci - 1 : 34 : 82)

At the middle of a word RR is not used before ii, uu and e. But in Perunkatai RR is used before ii. (aaRRiir – 512 : 35)

The consonant 'n' does not come at the middle of a word before ii, u and e in Cilampu. But it comes before u and e in Perunkatai. (Panuval - 1:47:124; kandanen-2:10:12).

In Cilampu nn is used at the middle of a word before ii (manniir). But it is not used in Perunkatai.

4. Occurrence of Varkka Phonemes :

Because of the influence of Sanskrit varkka phonemes, some words are changed in their meanings due to the change of sound but not in script in Perunkatai. For example the word 'kaanam' is used in the meaning of jungle (kaadu) in CaNkam literature and Cilappatikaaram, but in Perunkatai it is used with the meaning of song (paaddu) also (5 : 3 : 98).

The following words : kati (1 ; 32 : 22; 1 : 37 : 112; 4 : 7 : 43 : 2 : 6 : 163 ; 2 : 18 : 27;), Kaanam (1 : 32 : 78; 1 : 37 ; 164; 3 : 17 : 116) kirantam (3 : 1 : 125), taanam (4 : 13:78; 5 : 8 : 6) taakam (1 : 52 : 59), tanam (1 : 35 : 5; 1 : 38 : 264; 1 : 42 : 38; 1 : 43 177; 3 : 14 : 24; 4 : 2 : 22; 5 : 3 : 83), tiipam (1 ; 1 : 181) patam (4 : 12 : 192; 5 : 3 : 134); 2 : 7 : 40), paacam (1 : 37 : 29; 2 : 4 : 62; 4 : 8 : 55), paavam (1 : 53 : 157), paavanai (5 : 8 : 55) are all indebted to the influence of the Sanskrit varkka phonemes and give difference of meanings These are not used in Cankam literature and Cilampu. The influence of Varkka phonemes are seen only in the later age in Tamil literature. So we can conclude that the age of Perunkatai is later than Cilampu.

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5. Structure of words :

The negative prefix is used in Tamil words only in the later ages. This is not seen in Cankam literature and in Cilampu But in Perunkatai it is used. (ava + matittu = avamatittu.— 3:2:535; a + payam apayam — 1:47:66; a + aNkan = anaNkan — 3:51:116; a + calam = acalam — 1 43:27)

The suffixes kaaran kaari and kaarar which are considered to be the later occurrences in Tamil literature are not found in Cankam literature. Kaaran alone is used in Cilampu (tunnakaaran — 5:32) but in Perunkatai both kaaran and kaarar are used in many words (vinai kaarar — 1:58:41; manikkaarar —3:17:125; kanikaaran — cattiyakaaran — 3:23:28). This also shows that Perunkatai comes later than Cilampu.

Certain appellative verbs declined as noun are seen in Perunkatai (eLuccittu — 1:3:85; neRRittu — 1: 3: padarccitt 1:51:67; payiRcittu — 2:6:88; pukaRcittu — 1:48:175; purittu — 3:15:43; maantarttu — 1:38:54; maarittu — 4:2:59; mutirccittu — 3:142:226; verumaittu — 1:33:156; venRittu — 2:20:112). Thes are also later usages.

Second person plural 'niivir' which is considered as ater occurrence in Tamil literature is seen only in Perunkatai (1:40:374).

Prof S. Vaiyapuri Pillai says that the following words are later occurrences Anta, Uvaatti, Kiraamam, Kuccarakkudikai, muNki, etc. These words are not found in Cilampu. Most of them are seen in PeruNkataii. niir, kaaRum, and the 6th case markers 'tan' and 'udaiya' considered as later occurrences by Linguistics are rarely used in Cilampu. But in PeruNkatai these are used extensively. (niir-second person plural 12 places in Cilampu and 24 places in PeruNkatai; kaaRum - 3 places in Cilampu and 8 places in Perunkatai tan - only one place in Cilampu but in PeruNkatai many places; Udaiya - Cilampu one place but in Katai 10 places.

The demonstrative pronouns aaNku and iiNku are used

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extensively in Cankam literature and Cilampu. During the later ages aNku and iNku are used instead of aaNku and iiNku. This later occurrences are rarely used in Cilampu but in PeruNkatai a nku and iinku are rarely and aNku and iNku are used in many places. (aaNku-2 places; anku - 12 places; iiNku - 4 places and iNku 6 places: In Cilampu, aaNku is used in more than fifty places and iiNku in 58 places and aNku and iNku each used only in five places. In CaNkam literature only a few references of aNku and iNku are seen (aNku-kuRu : 97; kali : 145:46; - kuru : 175:5; kali : 147:10; akam : 85:3).

Some new words with new meanings which are considered as later occurrences are used in PeruNkatai only. avinayam (4:12:188) aacanam (1:47:50), aaraaddu (1 : 42 : 2) aacaariyar (1:37:152), attavittiram (3:17:147), attikoocam (4:9:5) ooluRuttu (2:14:19), uttaman (3.20:158) upakaaram (5:3;4), upayam (1:33:15), uroomam (3:1:113), uvaatti (1 44:131), kapaalam (1:36:240) kattirikai (4:14:17) kapootam (1:40:14), karandam (1:57:39 , kalacam (1:32:73) karam (1:35:207), kaati (:3:27), Kaalacamanan (1 36:248) kuccarakkutikai (4:13:147) kumarar (1:32:15), Kenkai (3:4:122), keecam (4:14:29), koocam (4:9:5), koottiram (3:6:185) caturtti (2:3:135), camayam (1 32:4) carakkinar (3:17:152) caram (4:13:12), canam (1:38:48), cankiyam (1:36:231) cattiram (3:19:4), caaranai (3:4:76), caamakiitam (1:44:63) caarNkam (2:4:197), cuvarkkam (1:42:21), ceddiyaar (2:20:129) ceenaapati (1:38:203) cootidar (2:18.50), nantavanam (5:1:136) nayanam (4:13:20), naakariki (1:42:171), naayakan (2:9:46) naavitan (2:4:178), nitaanam (4:17:62), nirumitam (2:13:16) niiti (1:24:71), neeyam (2:2:196), pattiram (1:58:49) paricam (3:16:8), paakiirati (1:37.240), paadai (1:57:65) paanu (4:13:217), pittar (4:14:72), puttiran (2:11:89) puvi (1.38:3), pottakam (1:34:26), poonakam (2:3:44), matukaampiravanam (4:4:104), maranam (4:7:21), macanam (4:1:19), maaraaddam (2:19:72), muurttam (5:6:73), viceedam (3:14:102), vidam (1:46:281), etc.

First person singular 'naan' and the present tense marker 'kinRu' which are later occurrences are used both in

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Cilampu and Perunkatai. The later suffixes ai, an, and ar, are used more in Cilampu than in Perunkatai. Personal marker 'o' which shows the first person is used only in Cilappatikaram.

Thus when we compare the phonology and morphology of language of Cilampu and Perunkatai, most of the later occurrences are seen only in Perunkatai, though a few are seen in Cilampu. This leads us to the conclusion that the age of Perunkatai is later than that of Cilappatikaaram.

Thus according to the literary and language analysis made above of the three epics, we can conclude that Cilappatikaaram is the first epic. Next comes Perunkatai, because an incident of this epic is mentioned in Manimeekalai and Manimeekalai comes third.

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PERIYA PURAANAM FORM THE EPICS — POINT OF VIEW

Periya Puraanam is a collection of legendary lays about the seventy two Naayanmaars: the sixty two distinct devotees (Tani Adiyaar), the nine devotees in collection (Tokai Adiyar) and Cuntarar who are all noted down in eleven poems of 'Tiruttondat tokai' by Cuntaramuurtti Naayanaar. They are classified under twelve divisions - those who performed services in the temples ()b; those who sang the glory of God Siva and attained heavenly bliss (2); those who constructed temples of their minds (2); those who chanted mystical verses (6); those who served the devotees (10); those who fought the Jains (7); those who built temples (2); those who visited the holy places and worshipped God Siva (9); those who died because of their reverence and respect to the ascetic appearance and dress of the devotees to God Siva (2); those who performed miracles and superhuman deeds (10); those who were tested by God Siva (8); and those who had firm faith in God Siva (6). Among them some devotees have derivative names (38), some have proper names (18) and some have both (7).

Twelve devotees from Princely society, twelve from brahmin caste, six from morchant caste, thirteen from agriculturists (vellaalaas), four from 'Aati Caivar' and one from each of the following communities of potter, hunter shepherd, washerman, fisherman, weaver, paanar, paRaiyar caanaar (iiLavar) and 'maamattirar' and six others whose ancestral line is not mentioned or noted. They belong to the kingdoms of Ceera (2), CooLaa (37), Pandiyaa (5), Nadunaadu (7), Tondai Naadu (8), Malai Naadu (2), and Northern Kingdoms (2).

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1. Dr. M. Rajamanikkanar — 'Periya Purrna araycci' — pp. 315-334

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What led CeekkiLaar to sing periya puraanam?

Umaapati Civaaccaariyar who sang the 'CeekkiLaar Cuvaamikal puraanam' himself gives an account of the historical backgrcund that led CeekkiLar to sing Periva Puranam. "The quarrelsome Jains wanted the people to read and enjoy Cintaamani completely filled with lies; and King CooLaa also praised this pit-sand-like, false and stolen story of Cintaamani to be true, CeekkiLar came to know of this. He considered this false tale of the Jains was useless not only for the betterment of earthly life but also for the attainment of heavenly bliss, and that the fertile story of God Siva alone could bestow upon the people the best earthly life and the true heavenly bliss. So to insist these things CeekkiLaar composed Periya Puraanam[2].

But Mr. A. S. Gnanasampanthan holds a different opinion. He points out that CeekkiLaar sang Periya Puranam in order to reform Tamil Nadu which was in social and moral disorder, and to bring about a hopeful change in the lives of the people who had an appetite only for revelry and above all to save the honour of the Tamilians[3]. But, we do not find even the slightest proof to support both the above mentioned opinions. The words of Umaapati well throws lights upon his hatred towards Cintaamani. Could anything have really affected the honour of the Tamilians during the regin of KuloottuNkan—II, when the Saiva religion it self perfectly flourished and reached its zenith? We do not know what disorder was there. It may be singled out that these opinions are due to their ignorance of the time in which Periya puraanam came in to existence.

CeekkiLaar who is considered to have lived during the period between 1113 and 1150 A. D. was a very piou-

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2. Umapati Civaccariyar — 'Cekkilar cuvamikal puranam — verses 20-22,
3. A. S. Gnanasampantham — 'Teciya ilakkiyam' p. 39, 55, 61, 62.

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man who had immense faith in the Saiva religion. It is a palpable fact that Periya puraanam was the result of CeekkiLaar's zealous endeavour to give a literary shape to the legendary lays about the Nayanmaars which were familiar to and in common use of the people, and were also found in the engravings in stones. We do not know it for certain if CeekkiLaar had any intention to write an epic including in it the lives of the 62 diistinct devotes, the nine devotees in collection and Cuntarar. This will be dealt with later. CeekkiLaar had of course an intense hatred towards Jainism which was by and by losing its influence. So many examples in Periya puraanam itself can be shown to drive home this point. Some examples are given below: 'taa*l*un caman kaiyar' meaning the Jain beggars[4], 'maikkaR purai nancakan' meaning the hypocrites having hearts like black stone[5], 'kundarka*l*' meaning the ruffians[6], 'pun camayam' meaning the meanness of Jainism, 'poy vaaymai perukkiya puncamayap poRiyil caman niicar' meaning the savages of the vile and senseless Jainism[7], 'kolai puriyaa nilai kondu poyyoLukum aman kundar' meaning the Jain ruffians disguising themselves as harmless living creatures[8], 'maapaavik kadai yamanar' meaning the supersinful and base Jain[9], 'vIidaRiyaac camanar' meaning the Jain who does not know to attain salvation[10], 'puliaRiviR camanar' meaning the ignorant Jain[11], 'paatakar' meaning the vile[12], 'CaLukku neRiyait tavam ennum poyyal amanar' meaning the Jain liars who consider the faulty religious path as penance[13], 'kalima nattu vallamanar' meaning the stone-hearted rough Jains[14], 'Naanil aman paatakar' meaning the shameless sinners of Jainism[15], 'KaLutu Poola VaruN Kaaraman kundarkaL' meaning the devilish Jain ruffians as black as the black sand of the

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4. Peri. 4: 15: 14 5. Ibid. 4: 15: 15 6. Ibid. 5: 21: 55
7. Ibid. 5: 2: 59: 73 8 Ibid. 5: 2: 89 9. Ibid. 5 2: 109
10. Ibid 5: 2: 146 11 Ibid. 5: 2 145 12 Ibid 5: 2: 12
13. Ibid. 5: 2: 300 14. Ibid. 5: 2: 391 15. Ibid. 5: 25: 10

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pit, etc[16]. Thus CeekkiLaar goes on railing against the Jains whenever he gets an opportunity to do the same. Therefore the firm faith in Saivism and the bitter hatred towards Jainism are the surest reasons that led CeekkiLaar to sing periya puraanam.

Is Periya Puraanam an epic?

Periya Puranam is verily considered to be an epic by all Saivites. Some reasons given by them are mentioned below:

1. CeekkiLaar begins his Periya Puraanam only after singing verses of invocation, adoration and contents, and this systematic method is diametrically in accordance with the epic theory delineated by Tandi.

2. According to the rules for epic structure, Periya Puraanam does also contain the sub-divisions canto, carukkam and puraanam.

3. According to the modern epic tradition, the epic elements like the fertility and eminence of the mountain, of the country, of the city and of the fraternity of the worshippers of Siva (Tirukkuuddac ciRuppu) are beautifully described before CeekkiLaar begins his Periya Puraanam.

4. The history of Cuntarar is commenced in the chapters' 'Tirumalaic ciRappu', Iaduttaadkonda puraanam, spoken of in the twenty-nineth puraanam called 'Kalikkaama naayanaar puraanam' and the thirty seventh 'KaLaRiRRaRivaar puranam' and ended in the final 'vellaanaic carukkam' which portrays Cuntarar as riding upon the back of the white elephant and reaching 'kayilai'.

On these grounds, Periyapuraanam can certainly be accepted as an excellent epic. Moreover, for the epic theory delineated by Tandi, examples can be shown from Periya puranam. Here the phisio-revelation 'piety' dominates the epic among all the literary tastes of an epic. Besides the

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16. Ibid. 6: 28: 678

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pleasure, delight and heroism are harmoniously mingled here and there. Though periya puraanam has got all these elements of epic theory to its credit, it lacks the most fundamental grammatical element of the epic called 'unity of action'. This is the major draw-back that becomes an obstacle to its being considered an epic.

CeekkiLaar ends the Taduttaadkonda puraanam by describing how Cuntrarar after singing the 'Tiruttodnattokai' became one with the fraternity of the worshippers of God Siva. Then he says that he is going to the sacred work of singing of the devotees what has been done by Cuntarar, the one nearer to God Siva[17]. Had CeekkiLar taken Cuntarar to be the epic hero, he should have followed this systematic arrangement: he should have in the first place begun with the life history of Cuntrar before he sang the 'Tiruttondat tokai', then described the puraanaas about the seventy one Naayanmaars in the direct speech of Cuntarar himself, and in fine sung Cuntarar's life-history after he sang the 'Tokai'. Though the history of the seventy one Naayanmaars is narrated by CeekkiLaar in his own direct speech, he should ancestor, or have systematically portrayed Cuntarar ancestor or contemporary or one closely connected with his age and then praised that pious and great man Cuntarar as having become a simple-devotee to those devotees. Had he done that, the epic events would have attained coherence and harmony. But here, each puraanam breathe inisolation, having no connection with the central history of Cuntarar.

There is also another stumbling-block that obstructs us from accepting Cuntarar to be the epic hero. We have to accuse CeekkiLaar of having lavished much significance upon the branch story of Tirunanacampantar with 1256 verses allotted to his glory, and not having imparted enough importance to the main story of the epic hero. Therefore, it is crystal clear that the aim of CeekkiLar was not to versify a great epic, but to follow the path of Cuntarar and sing the legendary lays about the Naayanmars.

17. Ibid. *1:* 5: 349

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Epic and its unity :

The subject or theme of the epic story should be unique and dignified, its elements so interwoven and inseparable as to give a superb structural eminence to the epic. The epic should have as beautiful an appearance as that of an animal whose head, legs, tail, eyes, etc. form its attractive shape. This view of Aristotle stresses the importance of unity[18]. Mr. Sarma is of opinion that the basic grammer of an epic is that it must depict the story of an unique and heroic personality of a hero from the very beginning to the end[19].

Dr. P. Arunachalam says that the difference between a separate song and an epic is the difference between a wonderful work of art graced with all fairness and tall tower - made up of innumerable pieces of art - that presents a sight of loftiness and grandeur[20].

Some views of Dr. V. Sp. Manikkam on unity in epic are to be noted here. The grace of unity is the perfect grace of the epic; the epic-view is not merely a poetic view; it is the combined view of the poems all joined together to form a unique whole; it is an insight that impels things to go together; it is a long, chain-like view that sees a life-flow throughout the whole epic a view asserts that to see something as a whole is all grace. Speaking on the rules for the proper study of an epic, he says that each word is connected with the other; each line is linked; each verse entwines the other; each patalam nestles the other, and each canto embraces the other. The connexion is inseparable and continuous, interwoven with subject matters. Knowing fully well

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18. Aristotle — 'poetics' — p. 50 — Every Man's Literary Edition — 1949.

19. Markka pantu Sarma — Cilampin racanai . 111

20. Dr. P. Arunachalam — Cilappatikarac cintani — p· a20

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that poetic talent is integral and inseparable, one should study it with a perfect view with a unique view.

Moreover, epic should not fall a prey to the fault of going at a tangent due to the description, some other stories etc. The epic poet should not give place to anything – whether it is for the purpose of lengthening the epic or for displaying his poetic talents -- other than what is obsolutely necessary for the epic. To be always aware of time, place and strength is the epic theory. The poet must be in possession of will power. Eventhough an idea comes to his mind in a flash in the very beginning itself, he must keep it in his mind till he reaches the last 'padalam'. if it is capable of elevating it. Unnecessary and repeated presentation of a character despite his importance and eminence, is not desirable. If the poet verily feels that it is enough of the character to appear once on the scene, he must have the poetic genius to confine the character within that limit of order. The poet who has no fountain -like ouverflow of thoughts, must also confine himself within the limits of the epic structure[21].

Then one thoroughly examines the epic structure of Periya puraanam in accordance with the ideas on the unity of epic put forward bv literary masters, the opinion that the unity in Periya Puranam is not upto the mark, widens.

Structure of Periya puraanam

The prologue to Periya puraanam with its ten verses have the divisions of invocation, the fraternity of the worshippers of God Siva, apology and the name of the work. This, in accordance with the theory of Tandi speaks of invocation, adoration and consent.

Thirteen chapters or carukkams form periya puraanam. They are Tirumalaic carukkam' having fived ivisions, 'Tillaivaal antanar carukkam' having seven puraanams 'Ilailinta carukkam'

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21. Dr. V. Sp. Manikkam — 'Kampar' — pp. 32, 38, 84, 87

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having six puraanams, 'Mummaiyaal ulakaanda carukkam' having six puraanams, 'TiruninRa carukkam' having seven puraanams, VampaaRaa vari vanduc carukkam' having six puraanams, 'Vaarkonda mula;yaal carukkam' having six puranams, poyyadimai illaata pulavar carukkam' having eight puranams, 'KaRaik Kanda carukkam' having five puraanams, 'Kadal cuuLnta carukkam, having five puranams, 'pattaraayp panivar carukkam' having seven puranams, 'manniya ciirc carukkam' also having seven puranams and vellaanaic carukkam. The first five carukkams form the first canto and the remaining eight form the second canto.

While all the carukkams have sub-divisions, the last vellaanaic carukkam does not have any sub-divisions. The story of the sixty-two distinct Naayanmaars and of the nine Naayanmaars in collection are described in eleven carukkams in the middle-carukkams excepting the first one and the last one. The opening lines of the eleven verses of Tiruttonda-puraanam' by Cuntarar are used by CeekkiLaar as the titles of these elevee carukkams.

The structure of the titles and the construction of the carukkams are not harmoniously united. They lack unity. There seems to be no connexion between the titles and the story of the Nayanmars described under them.

No sooner do we read the title 'Tillai VaaL Antanar Carukkam' than we are inclined to think that this chapter is to deal with the story of the Brahmin Naayanmars from the city of Tillai. But, we find inside a fine description of 'IyaRpakai' a merchant of the city pukaar; IlayaaNkudi Naayanaar an agriculturist from IlayaaNkuti; MeypporuL Naayanaar the petty chieftain of 'Tirukkoovaluur'; viralminda Naayanaar, an agriculturist from CeNkunRur; Amarniitiyaar, a merchant from PaLayaaRai; Tiruniilakandar, a potter from Tillai, etc. Only 'Tillai VaaL Antanar Puraanam' elegantly justifies and describes the brahmin devotees in its ten verses.

CeekkiLaar, an eminent historian and genius who had a vast knowledge of the engravings in stones, had arranged

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the histories of the devotees, belonging to the period between 400 A.D. and 865 A.D. neither chronologically nor systematically, according to their speciality. Therefore the histories of devotees who lived earlier are described later and vice versa, Contemporaries are not also given their correct place, and instead, their histories are depicted pell mell in the beginning and last chapters. This disorderly arrangement of the stories of the devotees is defective from the epic point of view.

Among the following devotees - who lived before and were sung by Appar and Campantar - *KoocceNkanaar* Candiicar, Kannappar, *Caakkiyar*, *Kanampullar*, Amarniityaar, Arivaaltayaar, *Naminanti*, *Tandiyadikal*, *Pukalttunaiyaar*, etc. the italic writing are placed after Appar and Campantar.

Among these Naayanmaars who lived before Appar and Campantar but not mentioned by both-*Pukalc coolar* ERipattar, *KuuRRuva Naayanaar*, Muurtti Naayanaar, *Aiyadikal kaadavar cooh*, *Tirumuular* and *Kaaraikkal Ammaiyaar*, the italic writings are placed after. But the story of Kaaraikkaal Ammaiyaar alone is placed before that of Campantar.

The stories of the Nayanmars who were contemporaries of Appar and Campantar are not also arranged in order of time and structure. Their stories occur in the beginnings of the fifth and sixth chapters or carukkams. Their contemporaries are not also given the right place Appuutiyad*kal* and Niilanakkar appear as the fifth and sixth puraanams in the fifth carukkam. Muruka Naayanaar is portrayed in the second puraanam in the fourth carukkam. CiRuttondar is spoken of in the third puranam in the seventh carukkam. ilacciRaiyaar secures a place in the second puraanam of the th carukkam The third puranam in the nineth carukkam allotted to NedumaaRar. Mankaiyarkkaraciyaar occupies the ond puraanam of the twelfth carukkam. The story of nkiliyak kalayar is depicted in the fourth puraanam of third carukkam. And, Tiruniilakanda yaaLppaanar is cribed in the twelfth carukkam, and here he gets the place.

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The stories of Appuutiyadikal and Kunkuliyak Kalayar are connected with the life of Appar; and the life-histories of Murukanar, CiRuttondar Niilanakkar, KulacciRaiyar, Mankaiyark Karaciyaar, NeDumaaRar, and Tiruniila Kanda YaaLppanar that are well noted down in the story of Campantamuuriti Nayanar are once again amplified and expanded into separate 'puranams' It is because of this kind of repetition that Periya Puraanam falls a prey to the literary fault, tautology. Had these stories been so cleverly written as to be branch stories in the stories of Appar and Campantar, Periya Puraanam would certainly have achieved the unity of epic narration, and got itself rid of this literary fault.

Periya Puranam would have been embellished with epic unity, if the stories of the first ten Nayanmars among the following thirteen - Icaignaniyar - mother of Cuntarar (12 : 70), Nerinirka Munaiyaraiyar who brought up Cuntarar (8 : 42), Viramindar who caused him to sing 'Tiruttondattokai (7 : 6), Eeyarkon Kalikkaamar who was angry to know that Cuntarar had sent God Siva as a messenger to Paravaiyaar (6 : 29), Ceeramaan perumaal (KaLaRiRRaRivaar) who went along with Cuntarar to Kayilai (7: 37), PerumiLalaikkuRumpar who on his having known with all his volition and will power. Cuntarar's perfect surrender to the sacred feet of Good Siva, and his journey to Kayilai, with his power of penance and medi ation left his body behind and reached the holy feet of God Siva (5: 23), CoomaacimaaRar the man who went to Tiruvaaruur, acquired the intimancy of Cuntarar, worshipped his immaculate feet and joined the sacred feet of God Siva (6:33), MaaNakkancaarar uncle of Kalikkaamar (3:12) KaLaRcinkar (10:53) Ceruttanaiyaar (10:55), and Koodpuliyaar (10:57) have been handled as branch stories in Cuntarar puraanam.

The story of KaLaRcinkar and that of Ceruttunaiyaar. who amputated the nose of KaLaRciNkar's wife, from the epic point of view, shouid have been included in one Puraanam. Similarly the story of PukaLc cooLar and that of ERipatter who killed the caprisoned elephant of the former should have been included in another Puraanam.

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The devotees in collection are also not placed in an orderly manner. Among the nine devotees in collection the seven are spoken of in 'Pattaraayp panivaar carukkam, and the rest 'Tillai vaaL antanar' and 'Poyyadimai illaata pulavar in each of the respective Puraanams in Tillai vaaL antanar carukkam' and 'Poyyadimai illata pulavar carukkam'. Here also the structure of an epic has not been adopted by CeekkiLaar. In fact, it is to be decided that CeekkiLar had not any idea to compose an epic poem. The verses used in each of the Puraanam also aditionally support this view.

Periya Puraanam Verse — structure:

Each Puraanam that forms a sub-division in Periya Puraanam, and the number of verses found in each Puraanam does not serve the purpose of systematically improving epic unity.

The total number of sub-divisions in Periya puranam is seventy-seven. Of these four puranams that respectively speak of Cadaiyanaar, Icainaaniyaar, Appaalumadi Ceerntaar, Cittattaic Civan paalee vaittaar (the devotees who absolutely dedicated their lives to God Siva) contain one verse each. Seven puranams that describe the 'poyyadimai illaata pulavar — devotees without false submission – (3), 'paramanaiyee paaduvar' meaning the pious persons who sing only the glory of God Siva (2), 'Tiruvaaruurp piRantaar' to those who are born in Tiruvaaruur (2), 'Muppootum Tirumeeni tiinduvaar' to those who always in the past, present and future embrace God Siva (3), MaNkayarkkaraciyaar (3) and Neecanaar (5) contain in each of them only five or less than five verses.

Thirty puraanams that portray the lives of CiRaappuliyaar (6), CoomaaciimaaRar (6), MuLu niiRu puuciya munivar (the ascetics who perfectly wear the sacred ash of God Siva - (6), Kananaatar (7), Cattiyaar (7), Ceruttunaiyaar (7) PukaLt tunaiyaar (7), Munaiyaduvaar (7), Pattaraayp panivaar (8) Aiyadikal Kaadavar koon (9), Kanampullar (9), KuuRRuvar (9), NaraciNka Munaiyaraiyar (9), uruttira pacupati (10), Kalikkampar (10), Tillai vaaL antanar (10), NinRa Cir Nedumaarar (10), Vaayilaar (10), IdaNkaLi (11), KulacciRaiyaar

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(11), Tirukkuuddac ciRappu (11), PerumiLalai (11), viRal mindar (11), Koodpuli (12), Tiruniila Kanda YaaLppaanar (12), Muurkkar (12), KaLarciNkar (13), Murukar (14) KoocceNkad cooLaar (18) and Puucalaar (18) contain in each of them less than twenty verses in number.

Thus 41 out of 77 sub-divisions do not have large number of verses. The puraanams that have large number of verses are those of Ciruttondar (88), TirukkuRipput tondar (128), KalaRiRkaRivaar (175), Kannappar (186), Taduttaad-kondaar (203), Yeeyarkoon kalikkaamar (409), Tirunaavukkaracar (429) and Tirunanacampantar (1256). Here the sub-division that has the maximum length contains 1256 verses and that has the minimum length contains only one verse.

Even all the major divisions of Periya puranam the so called carukkams - do not separately possess this numerical strength of verses. All the carukkams excepting 'Vamparaa Vari vanduc carukkam' which has 1737 verses, are composed of verses not more than 1256 verses each in number in a sub-division. 'Tirumalaic carukkam' has only 349 verses; 'Tillai VaaL antanar carukkam' is composed of 201 verses. 'Ilaimalinta carukkam' is embellished with only 428 versest 'Mummaiyaal ulakanda carukkam' has only 298 verses; 'TiruninRa carukkam' contains 633 verses; 'Vaarkonda Mulaiyaal carukkam' possesses 303 verses; 'Poyyadimai illaata pulavar curukkam' bears but 116 verses; 'KaRaikkandan carukkam' carries, only 41 verses in it; 'Kadal CuLnta carukkam' has 51 verses Pattaraayp Panivaar carukkam' contains but 24 verses; 'Manniya ciirc carukkam' covers only 58 verses; and 'Vellaanaic carukkam' is composed 53 verses. Each of this twelve major divisions does contain verses lesser in number than those found in 'Tirunana Campantar puranam' a puranam which is after all, a sub-division in the periya puranam. There is also difference and disorder in the numerical strength of the carukkams. This disorderly structural setting in numbers diminishes the epic quality and unity.

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Cekkilar begins 'Eeyarkoon Kalikkaamar puraanam' saying that he is going to justify God Siva's manifold merciful ways in which He kindly kindly rectified and restored Eeyarkoon who went in rage to hear Cuntarar's action of having sent God Siva as a messenger to paravaiyaar[22] But he goes on describing Cuntarar's pilgrimage, his love for Cankiliyar, his marriage, the sulks of paravaiyar, his sufferings due to the sulk of paravai, and sending God Siva as a messenger to paravaiyar and to get cured of this feigned dislike. This description is legenthened upto verse number 382. The remaining 27 verses alone depict how God Siva, with the intention of cementing the friendship between Cuntarar and Eeyaarkoon gave the dreadful disease of 'Rheumatism' to koon; how Cuntarar cured Eeyaarkoon of his illness; how the later unwilling to live in this earth after being cured of his disease by the person whom he disliked, committed suicide; how Cuntarar also after knowing this, attempted to make a short work of his own life; and how at last koon got back his life by the grace of God Siva and prevented Cuntarar from destroying himself and became friendly to him. Thus from the epic point of view Periya Puranam falls a prey to the literary fault called 'digression'. Those who study this puranam about Eyarkon simply forget Eyarkon himself. So, it is clear that the aim of CeekiLaar is mainly to portray the story of Cuntarar in this puranam called 'Eeyaarkoon kalikkaamar puraanam'.

'TirukkuRipputtondar puraanam' also carries this same literary fault with it. 110 out of the 128 verses describe the fertility and eminence of Tondai Naadu and KaaNci. Here, CeekkiLaar crosses the epic boundary, because he is bent upon inserting in this puranam, the fertility and excellence of his place of birth. He has hardly sung the glory of the country of any other devotee or at least of Cuntarar himself, so minutely as he has done here. This results in the fault 'digression'.

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22. Peri. 6: 29· 8

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'Taaduttadkonta puranam' describes the life of Cuntarar with paravaiyar and his visit to the temple of Tiyaakecapperumal at Tiruvarur where he saw the fraternity of the worshippers of God Siva and piously begged God to kindly grant him the opportunity of being a servant to them. God Siva, in all his grace, appeared, blessed him and said, In greatness they are second to none; with their great devotion they have got Me; with all their oneness they win the world; they are free all blemishes; they follow the path of pre-eminence; they derive bliss out love; they are out of the reach of the two states - the present and the future adore them with all righteousness and truth, and sing verse of immortal words[23] Cuntarar, by the grace of God Siva sang the 'Tokai' and in fine joined the fraternity of devotees of God Siva. But in 'Viral mindar puranam', Viraimintar who sticks to his habitual way of paying homage first to the devotees and then to God Siva, becomes angry towards Cuntarar at his forgetting to adore the devotees first, and says, in a rage that Cuntarar who has failed to worship the devotees is 'puRuaku'[?]. and God Siva who has possessed Cuntarar, is also 'PuRku[24]. Now the frightened Cuntarar, being timely bestowed upon the grace of Viitividankapperumaal, sings 'Tiruttondat tokai' This description is altogether at variance with what we find in Taduttaadkonda puraanam. This gives rise to the literary fault 'contradiction'.

Epic events :

When Periya puraanam is supposed to be an epic, so many events in it become unnecessary. Here is an example. It would have been enough for the epic, If Naracinkamunaiyaar who brought up the hero Cuntarar had been spoken of being the foster-father of Cuntarar. The event that depicts Narasinkar's extravagant generosity of giving two-folds of gold to a lust affected leper simply for the reason that his forehead were the holy marks of the sacred ash, is absolutely unnecessary. Also, the numerous puranams about the devotees

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23. Peri. 1: 5: 196-97 24. Peri. 2: 6: 8

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associated with the epic-hero Cuntarar and with Appar & Campantar are, from the epic point of view, not at all necessary.

The stories of certain Nayanmars have only nominal difference among them. They do not much differ in action. There is similarity between the states of response shown by Tirunilakantar and Amarniityar to their being bestowed respectively upon a beggar's bowl and a lion cloth, and thereby bested by God Siva. Meypporul Nayanar voluntarily offers himself to his enemy Muttanatan and got killed, because he respected his dress and appearance of a pious devotee to God Siva. When Aticuran bearing the holy marks of the sacred ash of God Siva upon his body, ralsed his sword against Eenati Nayanar, the latter submissively offered himself to be easily killed by his enemy, due to his great reverence to those who wore the sacred ash. Thus in action there is similarity between these two stories Meypporul Naayanaar and Eenaati Naayanaar.

That Appar, by singing a 'patikam' gives life to Appuuti Atikal's son who was fatally bitten by a snake[25], is similar to the merciful act of Campantar in having restored a dead merchant bitten by snake to life again[26]. On his way to Tiruppainiili, Naavukkaracar is offered food by God Siva under the disguise of a brahmin[27]. To Vantondar also God Siva gives food in the same manner[28]. When Cuntarar, on his way to the holy place of AiyaaRu, was obstacled by the river Ponni with its tidal waves, he sang a patikam and no sooner did he do so than the river fell apart and gave way to him[29]. On his pilgrimake to 'Tirukkollam puutuur, Campantar had to cross a river, roaring with its tidal waves Then he sang a 'patikam' and immediately, by the grace of God Siva, there appeared a boat on the river[30]. These two

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25. Peri. 5: 6: 8 26. Peri. 6: 28: 483 27. Peri. 5: 21: 306-309
28. Peri. 6: 29. 159 29. Peri. 7: 37: 135
30. Peri. 6: 28: 898-99

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events descriptive of divine grace resemble each other. Thns the repetition of the same event dininishes the epic grandeur to a great measure;

Epic should be embellished with variety of characters, they should differ in quality. Hardly can we find close likeness between two characters in Kamparaamaaya*n*am inspite of its being entirely replete with a lot of characters. This is considered by critics to be a reason for the delicious harmony in 'Kamparaamaaya*n*am'[31]. Some characters in Periya pura*n*am, on the other hand, have likeness in their quality. The eleven Naayanmaars who have performed the impossible to perfection do possess similarity in their quality.

The introduetion of characters having likeness in quality does not hignten the beauty and harmony of the epic. CeekkiLaar adopts only one method in introducing the Naayanmaars. He begins their stories only after vividly describing their countries, cities, castes and names. The excellence that ILaNkoo attains when he introduces his characters is not secured by CeekkiLaar in his Periya puraa*n*am If CeekkiLaar goes at a tangent quite away from the structural path of the epic, it is because of the fact that his aim is not to sing an epic.

From the epic point of view, Periya puraa*n*am does not adopt the 'unity of action' which is more important than any other aspects of an epic poem. But it has been composed in the historical, religious and cultural background of that age and is having several epic features. This makes it clear that the aim of CeekkiLaar was not to sing an epic poem If he aimed at composing an epic poem strictly adopting all the epic features, he would not have left his poem to

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31. Dr. T. E. Gnanamoorthy — Tamil Kappiyankalil avala virarkal — proceedings of the All India Tamil Teachers, Association — Vol. III, 1971 — p. 300

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have these faults, the controversy, the unnecessary and uninteresting repetitions and more elaborate description of the unimportant and sub-story than that of the main story of Cuntarar. So we can safely conclude that the main purpose of Cekkilar was to compose a historical legend about the Naayanmaars who were well known to the folks and in the inscriptions of that age. In order to preach his religion and its doctrines to the people of his age and to the future generations with that aim, he had taken the legendary story of Cuntarar as the basic one and includes all the other Nayanmars in it. His work has become a very fine example of 'legend', one of the famous and valuable literary works in the world literature based on historical events.

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WESTERN EPICS

The epics have a prominent place in the history of world literature. In many languages, the first literary work is on epic poems This reveals the importance given to epics in literature. The study of an epic represents the study of all the aspects of the history of a particular place in a particular age. An attempt is made here to trace the origin and development of Western epics.

Epics in West are mainly classified into two primitive and Literary. Iliad, Odyssey, Nibelungenlied, Kalevala and Beowulf are primitive epics and Aenied, Divine Comedy, Paradise Lost and others are literary epics. Besides, the Chivalric epic is also often considered as one of the other types of epic poem.

The epic poems come into being initially with a heroic spirit as their Chief and dominent feature. These epics have been classified by the Western critics as primitive or Authentic epics[1].

John Clark holds that primitive epics are heroic poems. It is, literary style and scope and quality of story that gives us epic; it is thoughtful searching, an aesthetic setting forth. Aesthetic setting forth does not imply a story with a purpose. But does imply one with a plot, for without this we cannot have even a good heroic poem[2].

This primitive epic may otherwise be called as ora epic The oral epic poetry of heroic incident or legend is composed without the aid of writing, recited and not read, transmitted by memory from poet to poet and often from generation to generation[3]. Such oral epic triumphs through its

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1. C.M. Bowra – From Virgil to Milton - p.1
2. John Clark - History of Epic poetry - p.11
3. Encyclopaedia Britanica – Vol.8 - p.637

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simplicity and strength and straight forwardness through the unhesitating sweep of its narrative and a brilliant clarity in its efforts, thus C. M. Bowra again explains it[4].

Most of the oral epics display what is commonly and rightly called a heroic spirit and come from societies which hold heroic standards of conduct[5]. Authentic epics are written in a manly if barbaric style, these old epics were meant to be heard and were kept alive through recitations says Srinivasa Iyangar[6].

C. S. Lewis regards the division of epic into primitive and artificial as unsatisfactory, because no surviving ancient poetry is really primitive and all poetry is in some sense artificial. He says, 'I prefer to divide it into primary and secondary epic – the adjuctives being purely chronological implying no judgements of value. The secondary here means not the second rate but what comes after, and grows out of the primary[7].

In historical times primitive epic was recited not in courts but at great national festivals and it is possible that it was also composed for these. In otherwords it is either court-poetry or festival poetry[8]. The great subject was not a mark of primitive epic. It does not deal with comic or idyllic matters[9] Primitive epic simply wants a heroic story and cares nothing about a great national subject[10]. This primary epic is great but not with the greatnese of the latter kind of literary epic[11].

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4. C M. Bowra - From Virgil to Milton - p.5
5. Ibid. p.9
6. K R. Srinivasa Iyangar - 'Introduction to the study of English Literature - p.126.
7. C.S. Lewis – A preface to Paradise Lost – p.13
8. Ibid - p.19
9. Ibid - p.27
10. Ibid - p.29
11. Ibid - p.29

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This type of primitive epic concentrates on a hero like Achilles or Roland and on individual qualities like honour and energy[12].

Primitive epics may also be known as folk-epics because they are all based on heroic legends[13]. Just like primitive ballads, the primitive epic belongs to the period of oral transmission, but is associated with recitation rather than song and with the art of professional entertainers such as the German 'scop' and the French 'Jongleur'. It is originally based on ballad tradition and showing little sprit of the individual artist[14]. Thus scholars define the primitive epics.

On the other hand Literary epic is quite different from the primitive epic. It is a written meanuscript, quite different character because created under other formative influences[15]. This type of epics are later than the age of the primitive epics and are called artificial epics, because the spirit of sophisication is seen[16]. This written epic appeals by its poetical texture, by its exhaustive or apt or impressive choice of words by the words by the rich significance of phrases and lines and paragraphs. Also the writers of literary epic see their subject through a haze of learned associations; they do not come to it directly as to a part of their daily lives. Their distance from it deprives them of the noble simplicity which is so natural. They write for readers and are concerned with the evocative power of every word, they demand a close attention which by its very nature excludes the immediate and direct pleasure which is given by oral poets[17].

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12. Chambers Encyclopaedia - Vol. 5 - p.366
13. The World Book Encyclopedia - 'E' Series - p.263
14. Encyclopaedia Americana - Vol : 19 - p.708
15. Encyclopaedia Britanica - Vol. 8 – p.637
16. C.M. Bowra - From Virgil to Milton - p.9
17. Ibid. p. 5 - 6

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Literary epics, though they have their heroes, have a different conception of heroism and of human greatness and come from societies which cannot really be called heroic[18].

This type of epic presents something that is like a symbol or even an ideal, a person who represents something else. As Aeneas stands for Rome, Gama stands for portugal, Gaffredo for Christian Chivalry and Adam for all mankind. The writers of literary epics are almost forced to point a moral. Their heroes are examples of what men ought to be or types of human destiny whose very mistakes must be marked and remembered. In themselves they may be misty and even characterless but they are not meant to be characters so much as examples[19].

The poets of literary epic might also have to teach lessons and have to emphasise truths. This literary epic flourishes not in the heyday of a nation or of a cause but in its last days or in its aftermath. The full force of literary epic comes at the end of some historical process and that the poet tries to sum up all that the process has meant.[20]. In literary epic, the story is less important than what it represents in the poet's vision of life[21]. Thus C. M. Bowra clearly explains the literary epic.

John clark opines that romanticism gives us the literary epic or art epic[22]. Srinivasa Iyangar briefs the definition of C. M. Bowra and gives that litrary epic is marked by its cultiva ed and polished style, were meant to be read slowly attentively and were preserved in writing[23]. Thus the two types of epics are difined by eminent scholars.

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18. Ibid. p. 9 19. Ibid. p. 16
20. Ibid. p. 28 21. Ibid. p. 31
22. John Clark - History of Epic poetry - p. 11
23. K.R. Srinivasa Iyangar - 'Introduction to the study of English Literature - p.126

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Sometimes a romance may be considered as an epic but it differs from epics in some respects. An epic deals with man as man, as an agent along the broad lines of human effort. Everything else is embellishment, elusidative and ornamental, or, it may well be, the high thought of the local humanity that speak to us from the deeds of the actors, and that are set forth to us by the poet as interpreter and elegist. But in romantic, man is pretty much a lay figure - a happy - go - lucky hero, a showy paladin, a personified abstraction or a mystic name - in the service of the poet He is pulled about by the caprice of the writer and not accommodated to the necessities of a solid story; he may be nothing but a greedy doer of numerous deeds or whimsical of mystical or allegorical, anything but grandly and sanely human[24].

Romantic has less breath and more limitations than epic. It has less scope than an epic, has less variety and, being shorter in story, has more concentration and not so many opportunities for relaxation and leisurely survey. It may be and is, more pictorial but has not so much life, like largeness of men in action. It has detail, but not the many-sidedness of the large and outward life[25]. Thus John clark differentiates both epic and romantic.

C. M Bowra also differentiates both literary epic and romantic. For literary epics, he says that mere fancy and mere delight were not enough but they sought something more serious and closer to life[26]. Poetry which told of high adventures and matrical prowess is called romantic. Though it resembles heroic epic in telling a story which has no inrtructive purpose, it differs in its heroic ideal[27].

In addition to these, the chivalric romance, is also accepted as a type of epics in Western. Some prose epics

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24. John Clark – History of Epic poetry - p.61
25 Ibid. p.65
26. C. M Bowra – From Virgil to Milton - p. 21
27. Ibid. p. 18

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and mock or burlesque epics are also considerable ones in the epic literature of the western.

The Babylonian epics :

In the development of epic literature in the world Babylonia stands first. The Babylonian epics date back beyond 2000 B. C. and the name of the poet who composed it was Sin-liqi-unnini. (Sin is the moon God). He appears to have utilized legends that had origin at the dawn of Western Assian civilization, when the river Euphrates flowed some twenty miles farther eastward than it does to-day, and the city of Erech (modern Klarka), with which Gilgamesh was associated, stood on its Western bank.

The Gilgamesh epic was inscribed on twelve nnmbered tablets prepared for Ashur-banipals library, in which it must have figured among the ancient classics.

In this poem, the hero Gilgamesh appears at the out set as an energetic but harsh ruler of his city. But after a titanic struggle with the wild man Enkidu, the two became friends and set off on a series of adventures. Eventually the death of Enkidu, who has offended the Gods by slaying the bull of heaven, prostrates Gilgamesh with grief and the last section of the epic describes the journey of Gilgamesh to the distant home of Utnapishtim, the Babylonaian Noah and the only man known to have gained immortality, in search of the secret of eternal life Utnapishtim points out to him the plant of life, which he secures, but on the way back he is robbed of it by a snake and returns home to console himself, with the immortal fame he has acquired as builder of the walls of Erech.

A figure of heroic proportions, Gilgamesh knew, love and conflict, friendship and loyalty, joy and sorrow, courage and fear, and ultimately the horror and mystery of death. Thus Gilgamesh epic embraces the enduring themes to Literature and i s hero remains an enduning affirmation of life in all its tiransience and mystrey.

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Another notable epic in Babylonian literature is the 'creation'. This epic of creation is a poem in seven tablets describing the battle between Tiamat, the dragon of Chaos. and Marduk, the young God of Babylon whom the elder Gods put forward as their champion.

The Sumerian epics also describe the exploits of heroes such as Gilgamesh, Lugalbanda and Enmerker. There are six distinct poems about Gilgamesh, the stories of which form episodes in the great Babylonian epic of Gilgamesh. According to the Sumerian King lists, Gilgamesh was an early king of Erech, but historically nothing known of him.

Greek epics :

The epic cycle is divided into two, the Trojan and the Theban. The poems of the Trojan cycle relate in ome way to the war of Troy.

'The Cypriya' in eleven books by Stasimus of Cyprus (or by Arctinus of Miletus) wherein is related Jupiter's frustrated wooing of Thetis, her marriage with Peleus, the episode of the golden apple, the judgement of Paris, the kidnapping of Helen, the mustering of the Greek forces, and the main events of the first nine years of the Trojan war. The Iliad follows this epic, taking up the story where the wrath of Achilles is aroused and ending it with the funeral of Hector.

'Aethiopia' is in five books by Arctinus of Miletus. After describing the arrival of Penthesilea, Queen of the Amazons, to aid the Trojans, the poet relates her death at the hand of Acilles, who in his turn, is slain by Apollo and Paris This epic concludes with the famous dispute between Ajax and Ulysses for the possession of Achilles' armour.

'The Little Iliad', the authorship of which is ascribed to various poets including Homer, next describes the madness

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and death of Ajax the arrival of philoctetes with the arrows of Hercules, the death of paris, the purloining of the Palladium the stratagem of the wooden horse and the death of Priam.

In the Ilion persis or Sack of Troy by Arctinus in two books we find the Trojans hesitating whether to convey the wooden steed inta their city, and discover the immortal tales of the traitor Simon and of Laocoon. We then behold the taking and sacking of the city, with the massacre of the men and the carrying off into captivity of the women.

In the 'Nostoil' or 'Homeard voyage' by Agias of Troezene, the Atridal differs in opinion; so while Agamemnon delays his departure to offer propitiatory sacrifices, Menelaus sets sail for Egypt, where he is detained. This poem also contains the narrative of Agamemnon's return, of his assassination, and of the way in which his death was avenged by his son Grestes.

Next to this, epics like 'Telegonia', 'Telemacaih,' etc., speak of the story relating to 'Odyssey' of Homer. The Telegonia of Eugamon of Cyrene is in two books. This describes how after the burial of the suitors, Ulysses renew his adventures and visits Thesportia where he marries and leaves a son. We also have his death, a battle between two of his sons and the marriage of Telemachus and Circe, as well as that of the widowed Penelope to Telegonus, one of Ulysses descendants.

All these are minor epics in the Trojan cycle. The Iliad and the 'Odyssey' of Homer are the real epics in a very grand manner with many sided beauties. Homer (8th Century B. C.) the father of Greek as well as the world epics, has collected rich materials through lonn years and numerous channels and these must have been fused into an organic whole as 'Iliad' and 'Odyssey'. These poems have been composed for a great festival, perhaps the festival of Apollo at Delos. There was a practice in Athens to recite the Homeric poems publicly in a prescribed order during the festival of Athena.

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In Homeric poems, feelings and moods are expressed with magical power, peopled as they are with Gods and God like heroes. Gods seem to decree the fate of men and the events of their lives obey this irresistible fate. Valour and sagacity were presented in Homer and his actions were intended as allegory. The poems have in common, a central thread into which relevant digressions are inserted symmetrical compositions of scenes, divine mechinery, clear characterization of individuals, similies from animals and every day life to illustrate behaviour extensive use of formulae for stock scenes and of stock phrases for people and these objects[28]. The destiny of individuals dominates the design of the Iliad and Odyssey and the heroes sought glory.

Next comes the Theban cycle in the epic history of Greek literature. The Thebais by an unknown author, relates in full the story of Oedipus, that of the Seven kings before Thebes and the doings of the Epigoni.

Hesiods (7th century B.C.) 'Theogany' gives a genealogy of the Gods, Goddesses and heroes of Greece. He anticipates Ionian philosophy by starting his Teogany with chaos and Eros and by personification of abstract ideas It is a miniature of Greek mythology giving the story of the origin and the doings of the Greek Gods as well as the Greek theory in regard to the creation of the world,

During 295 - 194 B. C. Appollonius at Alexandria wrote the Argonautica in four books, wherein he relates the adventure of Jason in quest of the golden fleece He adopted the language of Homer to the needs of a romantic epic with considerable success and in book 3rd which recounts Medea's love for Jason, he shows a capacity for sympathetic analysis not found in earlier Greek literature.

The epic poem 'Digenes Akyitas' (10th century A. D.) describes the hero 'Digenes Akritas' parentage, exploits

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28. Cassell's Encyclopeadia of Literature Vol. 1 - p. 1037

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and death by direct narrative and his own tale of his adventures. The background of the poem strongly suggests the rebellions of the paulician heretics in the 9th century A. D. and campaigns against them of the Emperor Basil-1. The author of the original version drew on Arabic epic material of the 10th century A. D for part of his background and the poem also contains borrowings from Hellenistic romances chiefly Aehilles, Tatius and Heliodorus.

Finnish epic

The Finnish national epic 'Kalevala was compiled from folk songs mostly in East Karalia by Zacharias Topelius and Elias Lonnrot. It was published in 1822 A. D. which contains 22,793 verses into fifty runes or cantos. The constituent cantos of Kalevala are grouped round the experiences and exploits of five heroes - Wainamoien the minstrel, Joukahaimen the hunter, Ilamarinen the smith, Lemminkainen the adventurer and Kullerro the self. Not only does it relate the ever-varying contests between Finns and Laplanders, but that between light and darkness and Good and Evil, for in the poem, the Finns personify Light and Good while the Lapps are emblems of Darkness and Evil.

Its narrative action takes place in a remote time and in an atmosphere of primitive magic Besides, the personal nuclei of the story, there are several binding themes, the Odyssey like quest of Sampo the magic mill and the Iliad like war between Kalevala and pohjola.

Many of the poems incorporated in this epic date back to some threethousand years and the epic itself is composed in alliterative verse, although it also contains rhythm of line and sound. The poem then invites all people to listen to legends of bygone times and to the teachings of the wizard wainomoinen, to admire the works of Ilamarinen and the doings of Youkahaimen in the pastures of the northland and in the meads of Kalevala. It adds that these runes were caught from the winds, the waves and the forest branches, and have been preserved in the Northland eversince.

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Latin epics :

Latin literature took its source from Greek to which it owes much of its poetic beauty, for many of its masterpieces are either translations or imitations of the best Greek writings. In the epic tradition unlike the Mesopotamians or the Greeks, the Romans had no epic poem. It has greater affinity with Egypt where the epic tradition developed out of imaginative rehandling of contemporary or recent history. Numerous translations of the 'Iliad' and Odyssey have come out, the first famous one in the translations of 'Odyssey' by Andronicus (272 B. C.) an enslaved Greek who was known as the father of Roman epic. He also attempted to narrate Roman history in the same strain by composing an epic of some thirty-five books which was lost.

Another poet Naevius, an Italian (270 B C.) took the epic origin from Homer and composed the 'Cyprian Iliad' as well as a heroic epic on the first punic war (Bullum Punicnm) of which only fragments are available.

During 239-169 B. C. Ennius made a patriotic attempt to compose the origin of Rome in the 'Annals' or 'History of Rcme' in eighteen books of which only parts remain. Hostius wrote an epic entitled 'Istria' which has also perished Lucretius' epic 'On the Nature of Things' is an example of an epic on astronomy and physics.

In the Augustan age, Publius Terentius Varro has translated the 'Argonautica' and has also composed a poem on 'Julius Ceasar'. Lucius vanius Rufus' poems are lost. And then virgil comes, in the epic history of Roman literature.

Virgil's 'Aeneid' (70-19 B C.) the national epic of Rome relating to the adventutres of the Trojan hero 'Aeneas' who after the fall of Troy voyaged to Latium in Iatly as the destined founder of Lavinium, the parent city of Rome. Aeneas, son of the Goddess Aphrodie and Anchises is a mythical hero of Troy and Rome.

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Virgil took the origin from Homer (the hero Aeneas from Odyssey) and the elements acquire the power of a new intimations. His epic is a vehicle of his lofty ideas about Romes historic destiny. The destiny of individuals dominates the design of Homer, while Virgil's is of a nation but not a man. He presents an instructive embodiment of Roman virtue and his hero, though he is meant for a model of what is valuable in the genesis and history of Rome, is not an allegorical figure.

Gods seem to decree the fate of man and the events of their lives obey this irresistible fate in Homer while in Virgil it is not such an inexorable preordaining. Even if events are fated, they come to pass through human will and action. Man thus becomes a creater of his historic destiny whether it is achievement or failure. Aeneas reflects the character of Augustus, King of Virgil's period and the enlightened policy of that statesman towarts Carthage was given a great imaginative and moral support in the epic[29].

Silius Italicus Punica (26-101 A. D) describes the second Phoenician war, during which Hannibal almost destroyed Rome. Like the old epics, this shows a clo e participation of Gods in human affairs. Juno reappears in her old role, as the enemy of Rome and she kindless Hannibal's hatred for Rome, causes lhe outbreak of the war and disguised as a lake-God spurs him on to Rome. Hannibal defeats and kills the Roman general and begins to feel the pity of war. It is the longest epic in Latin and its form mythology are the imitation of Virgil.

In 39-65 A. D. Lucan's 'Pharsalia' is a historical epic in ten books wherein he relates the rivalry between Caesar and Pompey. It is more remarkable for rhetoric than poetry, though with flashes of poetic fire. His Beillum Civile' or 'Civil war' describes the war between Caesar and Pompey, carried down to the arrival of Caesar in Egypt after

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29. Krishna Chaitanya - Ancient Roman Literature - p. 26-27

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the murder of Pompey. Though he imitates Virgil, he dismisses Gods from his scene. Both Silus and Lucan preserved in their epic something of the feeling for the creative reinterpretation of history.

Valerius Falccus' (1st century A. D.) 'Argonautica' is a new translation or adoptation of the Greek which was dedicated to the emperor Vespasion. His style was deeply indebted to Virgil. The scenes of nature and our psychological states are vividly described.

Statius (45-96 A.D), a contemporary of Virgil, in his epic 'The Bais' or 'The Theban story' deals with the tragic story of Oedipus, whom a cruel fate made the murderer of his own father and the husband of his own mother Jocasta and of the civil war between his sons Polyneikes and Eteocles in which both were killed. Horror accumulates on horror, crime on crime in this story. The real hero of the poem seems to be Tydeus, the friend of Polyneikes who goes on a mission, like Kushna to the Kauravas, to plead with Eteocles for a share of the kingdom.

His another unfinished work Achilleis gives a charming and accomplished account of the early education of Achilles by Chiron, the Centaur and of his being hidden in girl's effec[illegible] among the daughters of Lycomedes by his mother The is in order to save him from the Trojan war.

'Ilias Latina' is a translation of 'Iliad' into Latin and is also a great epic of the 1st century A D written by an unknown author.

In the 2nd century A. D Quintius Curtius has composed na epic on Alexander and in the 3rd century Juvencus has penned the first chiristian epic, using the life of christ as his theme.

Hebrew epics :

The book of 'job' ranks as one of that group of five or six world poems that stand as universal expressions of

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the human spirit. So it is considered as the representative Hebrew epic, and depicts the conflicts of a human soul. It has also been termed the epic of the 'inner-life'. It is written in the latter part of the fourth century B. C. and it incorporated various older poems. For the theme it is thought to antedate, the Exodus.

Some Jewish writers quote 'Ecclesiastes' as their best example of didactic epic. The tales of 'Naomi and Ruth', of Esther and Ahasuerus and even the idyllic songs by Solomon are considered as epics. In the 'Revelation or the Apocalypse' by St. John, the scene of Patmos is a brilliant example of the mystical or prophetic epic believed by the Christian writers.

English epics :

'Beowulf', a primitive epic of an anonymous poet of the 7th century A. D. and the earliest important Anglo-saxon poem recounts the adventures of the hero-Beowulf, fighting ten-monsters in his youth and a dragon in his old age. The poem reflects something of virgilian gravity and humanity to his treatment for material compounded of history, folklore, mythology and primitive lay and suggests a high degree of sophistication. It is treated in a heroic way against a background of Germanic history and legend in a grimly impressive setting of Northern sea-cliff and Moorland.

Milton's 'Paradise Lost' (1608—74 A. D.) one of the very great epics in the world, having original relations between man and his creator and the causes of their present relations. The varied tones of its music, the poer and dignity of the angelic and human histories unrolled or suggested the moments of pity and tenderness in its grandeur make the 'paradise Lost' a great moving poem in its theme.

'Faerie Queene' of Spenser (in 1589 - 96 A. D.) an allegorical epic which shows the influence of Ariosto and other Italian poets, and contains exquisitely beautiful passages description of nature tec.

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Warner's 'Abbiond England' (1586 A. D.), Daniel's History of the Civil wars' (1595 A. D.) and Dryden's 'Mortimeriados' (1596 A. D.) are classified under historical epics. Devenantan's 'Gondibert' (1651 A. D.) is also a historical epic in the 17th century A. D. 'Davidei's of Cowley is a biblical epic in 1656 A D.

Some mock or burlesque epics were written during the 18th and 19th century A. D. Pope's 'Rape of the lock' and Satiric 'Dunciad' (1728 - 43 A. D.) Valtie's indecent 'pucelle' (1755 A D.) Samuel Butler's 'Hudibras' and Boileau's 'Lutrin' are examples of this type. Blackmore's 'Alfred' in 1723, Glover's Leonidas in 1737, and wilkie's 'Epigoniad' in 1757 are the epics of the 18th century.

Southeejs 'Thalaba', 'Madoc', 'The Curse of Kehama' and 'Roderic' in 1801–1814. are considered to have been written in epic style and represent the great religions of the world. Romance and realism found expression in Byron's great Satiric – romantic realisic epic 'Don Juan' in 1819–24.

Attemptts at epic have of course continued as in Ferguson's 'Congal' in 1872 which deals with Irish pagans when christianity came. Arnold's 'Sohrub and Rustum' in 1853 has the effect of being an episode in an epic. Epic feeling is found in Stephen Vincene Benet's 'John Brown's Body' in 1928 isnpite of its dramatic form.

Something of the old epic method was revived by Tennyson in 'Idylls of the King' (1859—85 A.D.) and with far more regard for the primitive tradition by william Morri's 'Sigurd the Volsung' in 1876.

'Moby Dick' in 1851 is a prose novel in form having some epic qualities. Among the most popular of the prose epics in English is the story of the 'Robin - Hood' compiled form two - score old English ballads, some of which date back to 1400 A. D. This material has recently been charmingly reworked by Howard Pyle who has happily illustrated his own book.

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Arabian and Persian Epics :

The Caravan marches across the monotonous deserts sings songs to get rid of the tiresome journey They taught the Arab to sing rhymes. But the poems thus sung by Camel - riders are generally short and never reach epic might or length These poems are not now available. Their poems came to be kept only in written records of the 6th century A. D. and thereafter taught in Syrian alphabet. Poets were then treated as wise men or magicians and called upon, like Balaan, in times of danger to utter spells or incantations against the foe.

The most ancient pre - Islamic poems were written in golden ink, kept in the Kaaba at Mecca and are known in Arabia as the Necklace of pearls.

Just like the poems of the Eastern Countries, the poems follow fixed rules. First the poet begins his poem with a forsaken camping-grounds. Next he laments and prays his comrades to halt while he calls up the memory of the dwellers who had departed in search of other encampments and fresh water springs. Then he begins to touch on love matters and makes interest on them. Next to this, he recounts the hard and toilsome journey in the desert, the lean condition of the steed and the praising of the steed by the riders. Finally he winds up with the panegyric of the prince or governor with the expectation of needs.

The next stage in the development of Arabic literature is of narrative poems like 'Arabian Nights'. It is an anonymous collection of tales. Most of them are, obviously of persian origin contained in the 'Hasar Afsana' (Thousand tales) which was translated into Arabic in the 10th century. Some of the scholars hold the view that these stories originated in India and were brought into persia before Alexander's conquests. These tales are so popular that they have been translated into every other civilized language and are often termed prose epics.

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The chivalric romance 'Artar' ascribed to 'Al Asmai' (739–831 A. D.) contains the main events of Arab history before the advent of Mohamed and it is termed as the 'Arabic Iliad'.

The 'Romance of Beni Hilal' and Abuzaid are also popular in those days. The famous epic in Arabic as well as in Persian is the 'Shah Nameh'. It was composed by Abul Kasim Munsur He is termed as 'Firdusi' or 'Singer of Paradise' and often called as 'Homer of the East'.

Mahamound Shah of Persia decided to have the chronicles of the land into poetical form and engaged Firdusi for this work, assuring him to give 1000 gold pieces for every 1000 distichs that he finished. Firdusi who had long wished to build stone embankments for the river which overflowed and devastated his native town, begged the king to withheld payment until the work was done.

When he completes his poem at the end of thirty-three years, the grand vizier, after counting its 60000 couplets decided not to pay for it in gold and sent 60000 small pieces of Silver. On receiving such an inadequate reward. Firdusi got angry and distributed the money among the bearers. He wrote an insulting poem on the king and fled first to Mazinderan and then to Bagdad, where he lived until death is nearer to him. When he returned to his town Tous in a pathetic condition, the king discovered the trickery of his minister and immediately sent 60,000 pieces of gold to Firdusi but the money arrived only when his corpse was being lowered into the tomb. The poet's daughter indignantly refused to accept this tardy atonement but a relative took the money and built the dike which Firdusi had longed to see. This poem composed in 1000 A. D. recounts many stories of Jamohid Rustem, Sohrub etc. of Persian heroes and kings from the days of the earliest legend.

German Epics

German literature was evolved only after the great migrations and the earliest one is the 'Hildebrandslied' which has an epic character. In Southern and Northern Germany various

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epic cycles cluster around the heroes like Ermanrich the Goth, Dietrich Von Bern, Theodoric the ast Goth, Attila the Hun Gunther the Burgundian, Offried the Longobardiah and Seigfried.

The King charlemagne has collected many ancient epic songs but his pious son Louis-I, destroyed this collection thinking that these epics glorified the pagan Gods which his ancestors had worshipped.

The production of devotional literature culminated in the two great epics on the life of christ, the 'Heliand' from the monastery of werden in 830 A. D. and the 'Gospel Harmony' of Offrid Von Weissenburg in 868 A. D. The 'Heliand', written like the corresponding old English religious poetry is a powerful epic poem interpreting the life of christ in terms of the heroic culture of the recently converted Saxons. Besides this in the second period in the history of German literature, the 'visions of Judgement' (Muspill) 'Fudith', the 'Exodus' 'Der Krist' by Otfrid etc. are all biblical narratives.

The courtly epic of German, written mainly in rhyming couplets, is in a style of heightened conversation; it is intended to be recited to a cultivated audience able to appreciate fine points. The subject matter of the court epic was mainly French in origin, usually from the Arthurian legend though hagiographical themes were also treated.

The 'Ludwigslied' or history of the invasion of the Normans is a political work. The 'Waltharslied' or 'lay of Walter of Aquitaine, written in Latin shows many traces of its German origin. It is an epic of the Burgundian Hunnish Cycle, written by Ekkehard of St. Gall before 973 A.D. It relates the escape of Walter of Aquitaine and his betrothed Hildegund from the court of Attila where the young man was detained as a hostage.

During the third period, epics like 'Rolandslied' (the story of Roland) and 'Alexanderlied', as well as the endless chivalric epics or romances in verse and prose have come down.

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In the Lango brardian cycle, the tale of 'Rother' supposed to be the grand father Charlemagne is of the abduction of the Emperor's daughter by Rother. The next epic in this cycle 'ortnit' related the marriage of this king (ortnit) to a heathen princess, her father's gift of dragon's egg which ultimately causes the death of Ortnit. The legends of 'Hug Dietrich' and 'Wolf Dietrich' continue the Langobardian Cycle and pursue the adventures of Ortnit to his death. The legend of 'Hergog Enst' depicts the pilgrimage of a Duke of Bavaria to Jerusalem

The greatest of all the German epics is undoubtedly the 'Nibelungenlied' which is often termed the Iliad of Germany. It is a national epic of Germany in 13th Century A. D. and has two main themes. the mythical Brunhild Seigfried's story and the history of the Burgandians. Another epic later than 'Nibelungenlied, is 'Kudrun', which is a story of the North sea coasts.

Philosophical epics like 'Walfram Ven Eschenbach' are cultivated next to Nibelungenlied, Gottfrieds 'Tristan Und Isolde', though unfinished, is a fine piece of work. Both Erek und Enide' and 'Der arme Heinrich' of Hartmann Von der Aue are also notable epic works in German.

The greatest Minnesingers, walther von der vogelweide and wolfram Von Eschenbach's favourite themes were court epics dealing especially with the legend of Arther, of the Holy Grail and of Karl der Grosse. Many of these epics are embodied in the 'Heldenbuch' or 'Book of Heroes' compiled by Kaspar Von der Rhon in the 15th century A. D. Also the Abenteuerbuch', 'Der Rosengarten' and 'Konig Laurim' contain many of these legends.

Didactic works like Der Krieg Auf der wartburg' have been written during the second part of the 13th century A.D.

The narrative prose chronicles like Lundburger, 'Alsation' and 'Thuringian' are sometimes termed prose epics in the 14th century A. D. During the same period, the 'Volksbucher' 'Wandering Jew' and 'Dr. Faustus' have preserved many tales and legends.

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During the age of Reformation, new versions of the epics like 'Reinecte Fuchs' 'Der Frusch meuseler' have been written when the 'Thirty years' war was over, the first epic of worth mentioning is Klopstocks 'Messias'. It describes the life and mission of Christ and the fulfilment of the task for which he was foreordained in twenty books.

Klopstock's period, Schiller's epic drama 'William Tell', Goethe's idyllic epic 'Hermann and Dorothea' Dramatic epic 'Faust' and the animal epic 'Reinecke Fuch's and Willand's allegorical epic 'Oberon' are also some notable epics in German literature.

French epics :

The growth of epics in French literature is to be seen only in the middle ages. The national epic in France is the 'Chanson de geste' or 'Song of dead' which contains nearly seventy or eighty short epic poems. This is originally an oral orm of literature and its written manuscript is available only after the 13th century A.D. It sings the trouvere's and the f'troubadours' wandering from castle to castle, singing the prowess of the lords and their ancestors. The poems in this cycle have been composed by anonymous poets during the period between of 11th Century to 14th century A.D. The earliest form of these poems is in verse and in the later days in prose. Mostly these poems have been composed in the northern dialect.

There are three great groups or cycles of French epics, the 'Chanson de Geste'. The first cycle is of France, dealing specially with Charlemagne – the champion of Christianity who represent Christ, his twelve peers represent the twelve disciples of Jesus and Ganelon, the traitor of Christ. Such types of poems also depict the biblical miracles, the punishment of the pagans and the appearing of the angels to comfort the dying Knights. The finest sample of this cycle is the famous Chanson de Roland' or the 'Song of Roland' of the 12th Century A.D. It contains 4002 verses, written in Northern dialect, grouped in Stanzas or 'laises' of irregular length, in

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the heroic pentametre having the same assonant rhyme and each ending with 'aoi' as like the Tamil 'nilaimandila aaciriyappaa' ending with 'en'. Other remarkable examples of this type are 'Aliscans' Raoul de Cambrai Oarin le Lorrain' Guillaume d' Orange', Les Quatre Fils d' Aymon', Ogior le Danois' etc.

The second group is of Brittany, animated by a chivalrous spirit and hence it is termed as Court epic. Here the poems deal with especially King Arthur who represents Christ, his round table knights-the disciples and Mordred the traitor. The principal poems of this cycle are 'Lance lot due Lac'. 'Ivain le Chevalier au Lion', 'Erec et Enide' 'Merlin'. 'Tristam' and 'Perceval'. These poems all treat Chivalry and love and introduce the old pagan passion-breeding philtre as well as a whole world of magic and fairies.

The third Cycle is known as 'Matiere de Roma la grand' or the 'Antique Cycle'. It embodies christianized versions of the doings of the heroes of Iliad, Odyssey, Aeneid, Thebais, Alexandried, etc.

The 'Chason de Geste' reflects a conception of religious chivalry that developed in the course of the 11th century A. D. Many of its features are vulgar and grotesque. Many of the later epics in this cycle have a strong love theme. The biographical epic concentrates in bringing to lime light the personal exploits of the hero. Most of the poems in tthis cycle reflect the historical events occurring several centuries earlier.

'Le Roman de la Rose', is an allegorical epic wherein abstract ideas such as Hope, slander, danger, etc. were personified The most popular French prose epic is Fenelon's Telemague' or 'Account of Telemachus' journey to find some trace of his long absent father Ulysses.

'Roman de Renard' is an animal epic by Goethe. Ronsaid in his 'Franciade' claims the Franks as lineal des-

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cendants from Francus, a son of Priam and thus connects French history with the war of Troy. La Henriyade' of Voltaire, is a half bombastic, half-satrical account of Henry IV's wars to gain the Crown of France.

Scuderis 'Alaric', St. Sorlin's 'Clovis', Chapelain's 'La pucelle', Chateaubsiand's 'Les Martyrs' and Victor hugo's 'La Legende des Siecles' are the other notable epics in French literature.

Danish Epics

Danish literature hosts some five hundred Chivalric Ballads (Kajaempeviser) on partly historical and partly mythical themes, which were composed between the 14th to 16th Century A. D. 'Reynard the Fox' was translated into Danish from the French in 1555 and the Heimskringla from the Icelandic in 1663. In 1641, Arrebo has composed 'Hexaemeron' the first real Danish epic. In the nineteenth century Paludan Muller also wrote epics, which however, are not very popular outside his own country.

Swedish Epics :

It is believed that the ancient Swedish Songs or epics have perished when Christanity was introduced into the land. In the middle ages, a gleeman at the court of Queen Euphemia (1303-12) has composed the 'Euphemiaviser' or 'Romances of Chivalry' in Swedish Verse. The greatest epic work of Sweden is, Tegner's 'Friathof's Saga' (1846 A.D) relating the adventures and courtship of an old Scandinavian hero. This epic contains twenty-four cantos each cando done in a different metre and was published in 1825.

Iselandic epics

During 12th to 13th centuries the elite of the Norwegians emigrated to Iceland for political reasons. It was the time of the Skalds who have recited tales and songs of heroic themes. Thus arose an oral literature but unfortunately many of the works of the Skalds have

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perished. Fortunately the Icelanders recovered the 'Elder Edda' in 1643, a collection of thirty three poems on mythical and heroic subjects evolved in the 11th century A D. by Saemunt, the wise. A similar work in prose known as younger Edda' compiled by Snorro Sturluson contains tales of Scandinavian mythology.

Many of the sagas are divided into three groups. The first includes the sagas on historical themes such as Egils Saga, Eyrbyggja Saga, Njals Saga, Laxdaela Saga, etc. The second mythical or heroic group comprises the Grettis Saga, Volsanga etc. The third and the last group merged together are the Romantic epics, translations or imitations of the Latin, French, and German epics and romances relating to Alexander, Charlemagne, Percival, etc. The finest saga in this group is the 'Gunnlaugs Saga'.

The Elder Edda falls into two groups, the mythological and the heroic. The mythological poetry consists of lays in various metres and of various ages about northern Gods. The 'Voluspa' 'Skirnismal', 'Prymskvieo', 'Havamal' 'Vafprounismal', 'Grimnismal' etc. are placed under this type.

The lays of the heroic Edda are based originally in continental Germany and even among the Goths of South Eastern Europe. The heroes of the lays also appear in the poetry of the Anglo-Saxons, in the Nibelgenlied and other medieval poetry of Germany. 'Hamoismal', 'Atlakvioa' 'Siguraar Kvioa en Skamma', etc. are under this type.

Norwegian Epics :

In 800 A.D. Skald Bragis' 'Ragnarsdrapa' a Norwegian epic relates to marvellous adventures of the national hero Ragnar Lodbrag. Most of the poems in the Elder Edda are also of the Norwegian Origin. In the thirteenth century prose sagas, 'Thidreks Saga or 'Life and adventures of Dietrich Von Born', 'Karlamagnus Saga' or the story of Charlemagne', Berlaams Saga ek Fosaphat's or 'Hebrew' tale Barlam and 'Josaphat' are notable prose epics. Also the Norwegian folk

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tales collected by Asbjornsen are having many of the qualities of prose epics.

Italian epics :

The growth of epic literature in Italy is found in the 13th Century A D. prior to that of the story of Charlemagne Cycle, so popular in Northern Italy especially at Venice. Hence many of the Italian versions of these old epics were written.

The earliest Italian epics are the Buove d' Antona and an adaptation of 'Reynard the Fox' during the second half of the thirteenth century A.D. Dante's (1265-1321 A.D.) 'Divine Comedy' or 'Divina Comedia' is the first great epic in Italy. The judgement of men and events according to a fundamental ethical standard was central to Dante's thought as the comedia was to show.

Boiardo's (1441-94 A.D.) 'Olando Inaamorato' the first Italian romantic epic combines the Arthurian cycle of Chivalrous love adventures with the Carlolingian cycle glorifying military honour, patriotism and religion. Basically the poem contains three main themes; (i) the war of Charlemagne against Gradasso and Agramate; (ii) the love of Orlando for Angelica, daughter of the king of Cathay and a skilled enchantress sent to take Carolingian Warriors as prisoners; (iii) the ve of Ruggero for Bradamante, from whose union springs the line of the house of Este. Aristo's 'Orlando Furioso's (1474-533 A.D.) is a sequel of Boiardos.

Tasso (1544-95 A.D.) in his first epic 'Rinaldo' relating to the thought of the hero, paid little attention to the Aristotelian rules. The poem reveals his technical skill but not his poetical genius.

In 'Gerusalemme Liberata' Tasso narrates the action of the Christian army led by Gaoffrey during the last month of the first crusade culminating in the conquest of Jerusalem and the battle of Ascalon. To the principal action

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he adds a number of episodes, including the storoy of Rinaldo d' Este his rebellion, his love for the pagan Armida and his repentence and decisive participation in the final battle. Tasso also adds the story of the love of the Italian Tancred for the beautiful Saracen Clorinda whom Tancred kills without recognizing her; the secret passion of Erminia, princess of Antioch, for Tancred and the intervention of supernatural forces in favour of Aladino king of Jerusalem. These episodes give him the opportunity of expressing the different aspects of his inspiration but his lyricism predominates even in his epic work.

Marinus's epic 'Adone' in twenty cantos dilates on the tale of Venus and Adonis. The greatest of the Italian prose epics is Manzoni's novel 'I promessi Sposi' in 1830 A. D.

Dutch Epics :

Van den Vos Reinabrde' a mock epic in Dutch literature by Flemish in 12th Century A. D. is having a parody of courtly society and a gem of the story teller's oat. In 1662 Vondel's greatest epic, 'Foannes Boetgezant' or 'John the Messenger of Repentence' in six books on the life of John the Baptist bears many traits of resemblance to Milton's great epic.

Russian epics :

The 'Song of Igor's Band' is a remarkable epic in Russian literature in the 12th Century A, D. It depicts the story of Igor, prince of Southern Russia who after being defeated and made prisoner, effected his escape with the help of a slave. The Nature's grief over the prince's capture and the lament of his faithful consort are the fine passages in this work.

Another notable prose epic 'Arinament of Igor' relating the story of Igorand was published in 1795. During the 19th Century A. D. Zhukovshi and Batyushkoff had translated into Russian some of the world's greatest epics like Homer's

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Odyssey, Tasso's 'Jerusalem delivered' etc. In 1820 Puskhin wrote an epic 'Ruslan and Lyudmila' drawing the materials from Russian antiquity and from popular legends.

'Bylina', a collection of ten volumes of epic poems by Kireyerski and others contains the valuable heritage of old Russian folklore.

Spanish Epics :

The 'Chronicle of the Cid', an anthology of epic poems about castilian heroes were composed during the period of 12th to 14th Centuries A.D. in Spanish. The 'Poema de mio cid' in 1140, the earliest one of this anthology, tells of the fall of and restoration to royal favour of the Castilian noble Rodrigo Diaz de vivar (1043-99) known by the Arabic title of 'Sidi'. The historical setting and personages, the topographical details, the realism of tone and treatment and the proximity in time of the anonymous poet to his hero have made possible the advancing of history as a first characteristic of this poem and of the castilian epic in general. Other remarkable epics in the 'Chronicle of the Cid' are Roncesvalles', 'Cantar de Rodrigo', 'Los siete infantes de Lora', 'Fernan Gonzalez', 'El Cero de Zamora', 'Bernardo del carpic', etc.

Portuguese Epics

In 16th Century A.D. Camoe's great renaissance epic 'Or Lusidadas' in Portuguese, stimulated many to write long narrative poems on national subjects. The poem celebrate the achievements of 'Vasco da Gama' and in so doing deliberately exalts the descendants of Lusus, the ancient hero of Portugal. Camoes rejoices both in vividly realistic descriptions of sea faring and fight and in reminding his hearers of the mythology of classical epic, while still emphasizing the Christian mission of Portuguese exploration.

American Epics

In American Literature' Barlows, 'The Vision of Columbus' in the 17th Century is one of the first and

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best of many epic efforts in which patriotic poets sang optimistically of the new united states. Bayard Taylor's Monda-min' or 'Creation of the Maize' is on the myths and stories of the Indian Gods.

Long fellow's (1807-82) 'Hiawatha' is based on the traditional legend among North American Indians of a warrior hero sent to clear the rivers, forests and lakes and to unite the tribes in peace. With this legend the poet combines other Indian traditions. It was published in 1855.

In 1819 Washington Irving's 'Sketch Book' contains two classics, the 'Legend of Sleepy Hallow' and the 'Rip Van Winkle' which are considered as local epics in prose. Cooper's novels 'The deer slayer', 'The last of the Mohicans', 'The Pathfinder', 'The pioneers and 'The Prairie' are often teamed as prose epics of the Indian while some of his sea-stories, such as 'The pirate' have been termed 'epics of the sea'.

Epics of other Languages :

In Albanian Literature 'Milosao', 'Skanderbeg and Jeroim de Rada' are the collection of folk-Songs which are considered as epic poems. Bento Teixeira Pintos in 1601 has compiled the Armenian folk epic 'Sasuntzi Davith (during the 8th to 10th centuries) in which the Khurrian myth of the dragon monster Khadammu and Prosopo-Yeya is recorded.

K. H Macha's romantic epic 'May' in Czech literature is a highly individual expression of cosmic pessimism in the medieval period. F. R. Kreutzwald's 'Kalevipoeg' and Estonian epic Kalevala, which became a symbol of the Estonian National renaissance.

The earliest Hungarian epics treat such themes as the 'Life of St. Catherine of Alexandria,. In 17th Century Balassi's 'Zrinyi' and Gyongyosi' are the epic poems which describe the Turkish wars and the division of the country during the period of 1510-66 A.D. In the 19th Century epics like 'Fares Vilez', 'Vorosmarty' etc fostered the patriotism among the people.

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Georgian literature has produced epics on romances notably Mosses of Khoni's 'Amiran Darejanian in the early 12th Century A.D. The golden age of heroic verse is reached with Shata Rustaveli's 'The man in the Panther's skin and the national saga of Georgia dedicated to Queen Tama during the period 1184–1213 A.D.

A Pumpurs symbolic epic 'Laeplosis' is a Latin epic which was composed during the 19th Century.

In Swiss literature, however, there is no great epic. But 'William Tell' is a national hero whose literary fame rests almost exclusively upon folk-tales.

In the Balkan Peninsula there exists a remarkable body of epic poetry common to all the Serbian people and it is transmitted orally by the Serbian 'Guslari', the national bards. It was collected and written down at the beginning of the 19th Century by the self-taught scholar and philologist Vuk-Karadgitch. The remarkable story among them is in 'Prince Markoa and a Moorish Chieftain.

There is no real epic developed in Chinese and Japanese literature but a romantic tale 'The lay of the pious Maiden Shiratiku' or 'White Aster' is written according to the epic manner. First it was written in Chinese verse by Prof. Inouye and was translated into classical Japanese by Naobumi ochiai.

Thus we get a lot of information about epic poems in Western Literature and this leads us to the conclusion that epic literature is the predominant one among all sorts of literary works.

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INDIAN EPICS

Epic poems exist only in fourteen Indian Languages. They are Sanskrit, Assamese. Hindi, Oria, Gujarathi, Marathi, Bengali, Kashmiri, Urudu, Punjabi, Kannadam, Telugu, Malayalam and Tamil. With the sole exception of Tamil, all the other languages are indebted to Sanskrit for their sources, The first Tamil epic has its own origin.

Sanskrit Epics :

Sanskrit is one of the highly developed Indian languages and abounds in literary works. The Itikaacams and the Puranams have been first written in this language only. Scholars in other languages have also composed poems in Sanskrit and this adds to the merit of their respective languages, The grammatical works in epics have also been first composed in Sanskrit.

The Raamaayanam and the Mahaa Bhaaratam are the two Itikaacams in Sanskrit as in all the other Indian languages. Vaalmiki's Raamaayanam is identified as the first Sanskrit epic by several scholars. The date of Raamaayanam has not yet been decided correctly. This has been a subject of controversy among scholars. However it can be said that it was composed before the Christian era. The now available Raamaayanam has five hundred carukkams (Chapters) and 24,000 slokams (poems), Critics hold the view that Valmiki has composed only 6,000 slokams and the remaining are interpolations. It is well known that there are three main variations in the text of Raamayanam. Arputa Raamaayanam, Atyaatma Raamaayanam, Ananta Ramayanam. Vacitta Ramayanam and Ceeca Ramayanam are mainly religious works. The Jain and Buddist Raamaayanam also belong to this category.

It is believed that the God well known to the four vedas is incarnated as Raman and the four vedas come

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through Valmiki's mouth as Ramayanam. There are two kinds of path, the 'Piravirutti' and the 'nivirutti'. Raamaayanam follows the first. It elucidates the action (Karmam), the divine knowledge (gnaanam) and the devotion (pakti) which were in 'Kiitai'. According to Prof. Weber, it is all a beautiful allegory centering round a historical fact of the spread of Aryan (Brahmin) Civilization to the south especially to Ceylon[1].

Veda Vyasar's Maha Bharatam is considered to be the fifth vedam of the Hindus. None of the other epics in India gives as much importance to virtue (Dharman), wealth (arttam) sexual love (Kaamam), and liberation (moodcam) as Mahaa Bhaaratam. The worship of Fire, of Murukan, of Turkkai, of Carasvati, of Lakshmi and of the 33 Devas are seen in Maha Bharatam The Gods Brahmma, Vishnu, and Siva are respectively the Gods of Creation, Protection and Destruction. It also reflects belief about hell and paradise. It elucidates that path is aimed at realising the God and to attain eternal happiness. It also expresses that there is only one God that would never disappear; the world comes into existence from Him. The ideas about the soul are also noted in Maahaa Bharatam.

Mahaa Bhaaratam insists on compassion to other beings and exhorts people of noble birth to lead a disciplined life conforming to traditions and be-fitting their birth. Mr. Venkata Krishna Rao holds that this epic is an encyclopaedia of life and knowledge and it provides inexhaustible details of the political, social and religious life of that particular age. It also reflects the sublime level and the depravity of the human beings. Its highest mora lesson however seems to be the ethical value of suffering, which alone elevates and ennables us to keep ourselves constantly rooted in Dharma[2].

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1. Venkata Krishna Rao — 'A Hand Book of Classical Sanskrit Literature' — p. 47
2. Ibid. p. 15

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Macdonell asserts that Mahaa Bhaaratam deals with a small tribal war (assigned to about 950 B.C. by Pargiter) that took place between two small city - state of the Kurus and the Paanchalaas'. Some scholars believe that the available form of Mahaa Bhaarataam has been written at about 400 B.C. Others hold that it should have been composed in the first Century B.C. or A.D. The Maha Bharatam is the largest of the world epics having nearly a lakh of slokams A legend says that Vyaasar dictated the story to be written by God Vinaayakar.

The five great epics (Mahaa Kaavyaas) in Sanskrit keep in touch with the popular legends in Raamaayanam, Mahaa Bhaaratam and Vedas. Of them the 'Raku Vamcam', was composed by Mahaa Kavi Kaalitaacar. It narrates the story of the Kings Tilipan, Raku, Acan, Tacaratan, Raman, enlised in the puranams as the Kings of the Sun's race. It contains nineteen carukkams, The carukkams from ten to fifteen narrate the story of Ramayanam in a beautiful style. It is believed that this poem was written by Kalitacar when his poetic growth was at the highest level.

'Kumaara Campavam', one of the five Mahaa Kaavyams was also composed by Kaalitaacar. It contains seventeen carukkams. The birth of God Murukan and the destruction of Tarakan, the Asura (the enemy of the Gods as well as the celestials) by God Murukan and the pleasures of the celestials are described in 'Kumaara Campavam'. It is believed that the first seven or eight carukkams must have been written by Kaalitaacar and the remaining portions are interpolations.

During the 6th century A.D., Paaravi has composed the epic 'Kiratarjuniyam'. He was the chief court poet of the Pallava King Cimma Vishnu. The epic narrates the story of Arccunan who gets the arrow of Paacupatam from God Siva to get victory in the Bharata war, when the Pandavas lived t

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. Ibid. p. 12

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in the forest 'tuvaitam'. The density of contents in the verse is of a special quality in this epic. The exhaustive use of proverbs impel our meditation. This epic contains seventeen Carukkams.

Epic 'Cicupaala vatam' was composed by the poet Mahan in the 8th century A D. It narrates the story of Cicupaalan who was defeated by God Krishnan. It contains twenty carukkams. The beautiful similes of Kaalitaacar' the density of contents in Paravi's, and the use of apt word by Tandi are all found in Maahan's 'Cicupaala vatam'. Maahan being a scholar in science scientific information is also seen here and there.

Sri Harsha Maha Kavi composed the epic 'Naidatiiya Caritam' in the 12th century A. D. Here the story of Nalan and Tamayanti is narrated. The available twenty-two carukkams give the story only upto Nalan — Tamayanti marriage. The remaining portion of the story is left out. So scholars consider that the epic might have sixty carukkams in all. At the end of every carukkam, the poet gives some information about his parents and his other epic works. The proverb 'Naidatam Pulavarukku audatam' means 'Naidatam' is the medicine for the learned men and poets and it shows its excellence.The poet who has thorough knowledge of dictionaries (nikandu), utilizes tough words and so his style is too difficult to be understood. The epic also reflects the poet's knowledge of science too.

Historical epics are the growth of Itikacams and inscriptions. The history of the kings in the north and the south in India is included in the historical epics.

'Harsha caritam' of Paana Kavi (7th century A. D.) 'Kauda vatam' of Vaakapati (8th century A. D.), 'Vikkira maaNkateeva 'caritam' (11th century A. D.), 'Raaja tarankini' of Kalkanar (12th Century A. D) etc., are the notable epics of northern history.

Kamparaayan's wife's 'Maturaa Vijayam' (14th Century A. D.), Raajanaatar II's 'Caaluvaap yutayam' (15th Century

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A. D.), Raajanaatar III's 'Accuta raayarp yutayam' (1530 A.D.) etc., are the epics of the Vijaya Nakaram Kingdom.

'Rakunaataap yutayam' of Ramapattirampal the wife of the Tanjore Nayakkar, King Rakunatar 'Caakitya Cutaa' ot Koovinta Dihshitar the minister of Rakunaatar, 'Caakitya Ratnaakaram' and 'Rakunaata puupa Vijayam' of Narayanar are the epics based on the life history of the Nayakkar king Rakunattar of Tanjore.

Epics like 'Tarma Vijaya Campu' of Puminata Kavi, 'Cakentira Vilaacam' of Sritara Aiyaval, 'Cirunkara mancarl Cakajiyam' of Appa Kavi basically follow the history of Tanjore Maharashtra King Caahaji (1687-710 A.D.).

Some other epics are also available in Sanskrit. In the Second Century A.D., the Buddist poet Acuvakocan has composed 'Putta Caritam' and 'Cauntira nantam'. His ability to use apt words is akin to Kalitacer. The 'Putta Caritam' has thirteen cantos and an addition of four cantos has been made. This epic is completely based on philosophical thoughts without emotional style. The legend of Lord Buddha is narrated in the epic 'Paktiya Cuudaamani' by Putta Koocar and the epic contains ten Cantos

During the 5th Century A.D. the Jain poet Pattara Haricantiran has composed 'Taruma carumaap yutayam' in which the story of a Jain ascetic is described. Another Jain poet Jinaceenar has also written an epic 'parcuvaap yutayam' which is based on the last line of 'Meeka canteecam' of Kaalitaacar. It is otherwise called as 'Camsyaa puraanam'

Kumaara Taacar's 'Janakikaranam', Meendan Kavi's 'Kayakkiriiva vatam' and Paumakan's 'Raavanaarujuniiyam' are the epics of the 6th century A.D. Rathna Harar's Hara vijayam' Abinanthar's 'Kaatampari' and another Abinanthar's Raamacaritam' are 9th century epics. In the 11th century, the Kashmir poet Shamendra's 'Mahaa Bhaarata Mancari', Raamaayana Mancari' and 'Pirukat Kata Mancari' are included under the category of Maha Kavyas. Another Kashmiric poet MaNkan (12th Century

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A. D.) has written the 'Sri. Kanta carittiram' in which the story of God Siva burning the 'Tiripuram' is described. Tanancayan's 'Raakava Paandaviiyam' depicts both the story of Raamaayanam and Maha Bharatam. The other 'Raakava aantaviiyam' by Kaviraajan also narrates the same story.

During the 13th Century A.D. Venkata Natar's 'Yaatavaap yutayam', Nilakanda Dihshitar's Civali laarnavam' Rama Bhadra Dihshitar's 'Patancali Caritam' are also some of the important epics in Sanskrit.

It is believed that the Malayalam 'Campu' and 'Canteeca' Kaavyaas are adoptations of Sanskrit 'Campu' and 'Canteeca' Kaavyaas. Some Malayalam poets also have written Campu Kaavyaas in Sanskrit.

Meelputtuur Naaraayana Paddatiri has compiled the Campu Kaavyaas as 'Pirapanta Camaakaarai in the 16th century A D. Raamapaani Vataa's 'Paakavatac Campu' (18th Century A.D.) and Naaraayana Nampuutiri's 'Ucaa Parinaya Pirapantam' (1770–840 A.D) are the notable Campu Kaavyaas in Sanskrit. The Campu Kaavyaas were composed in prose and verse.

Assamese Epics :

In Assamese Literature, epic poems have been composed only from the 13th Century A.D. the Vaishnava period. The epics of this period like Hema Saraswathi's 'Pirakalaata Caritam', Harivar Vipra's 'Asvameeta Parvam' of Mahaa Bhaaratam, and 'Lava Kusa Yuttam', Rudra Kandali's 'Turoona parvam' of Mahaa Bhaaratam. Madhav Kandali's 'Pate Viracita Raamaa' (the story of Raamaayanam), Kavi Ratna Saraswathi's 'Fayatrata Vadham' in Mahaa Bhaaratam are all indebted to Sanskrit for their origin.

In the post-Vaishnava period, Rama saraswathi with his translation of the Maha Bharatam set a literary standard of taste and thus the poets accumulated a wealth of storied matter, legends and myths from the epics and the classics says Hem Barua[4]. He also adds that the Vaishnava Kaavyaas

4. Hem Barua — 'History of Assamese Literature — p. 66

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can be classified into two broad categories according to the subject matter, the Vadha Kaavyaas and the Parinaya Kavyas. Roughly speaking the Vadha Kaavyaas deal with the slaughter of demons and monsters and the parinaya Kaavyaas on the subjects of elopment and marriage in general[5].

Hindi Epics :

Poems of storied matters evolved in Hindi literature only in the 10th Century A.D. Pirutivi Raja of Santavara Tayi and 'Jaya Chandra Parkacam' of Pattaketar were epic poems which were composed in the 13th Century on the pattern of Ramayanam in Sanskrit. During the Pakti age 1318–1643 A.D.) Koswami Tulasi Tasar's 'Rama Carita Menas' reflects the social, religious, compassionate and virtuous life of the time and also it describes the idea of the soul.

Oria Epics :

The epic poems of 'Maha Bharatam', 'Vilanka Raamayanam' and 'Caanti Puraanam' by Carala Tasar of the 14th Century are regarded as Itikaacams in Oria Literature. Arjuna Taasar's Ramabrabha' in the 15th Century is the first epic in Oria Sisu Sankara's 'Usha Vilaasam' (16th Century A.D), Deva Durlabha Dass 'Rakaciya Mancari' (16th Century A.D.), 'Karttikeya Tasar's 'Rukmini Brabhaa, (17th Century A.D.), Bratabray's 'Casi Ceenai' (17th Century A. D.) are considered as great Kaavyaas in Oria. Other remarkable epics are 'Uurmila Caantam' of Lakshmana Mahantu. 'Kapada Keeli' of Kabileeswara Taasar and 'Cantiravati Haranam' of Harihara Taasar.

Ramachandra Patnayak's 'Haravati' of the 17th Century A. D. was the first great epic in which the hero and the heroine are ordinary citizens. All the other epics describe the divine love of Gods and deities. The hero and the heroine in these epics who belong to the celestial

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5. Ibid. p. 56

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world fall in love with each other, take birth in the earth and enjoy married life.

Gujarathi Epics ;

Pakta Ciromani Narasinka Metta's 'Cutama Carittiram, of 14th century is the first epic in Gujarathi. In the 15th century, Baalanar has translated the Sanskrit epic Kaatampari of Paanapaddar into Gujarathi. He has also composed two more epics, the 'Nala Caritam' and the 'Tacama Skantam', Premanatar has composed 36 Kavyas in the 17th Century and Siyamala Pattar has done 24 Kavyas.

The basic elements of Gujarathi epics are myths about Gods and Goddesses, the puranams, the history of the devotees of God, the celestial world and the Upanishads. Raajee or Raajoo, the Jain Kaavyaas and the Kaatampari of Paanan, throw light on the life of the time and they preach the four kinds of virtues (Dharma) as well as the education, excellence, courtesy, etc. of the people.

Marathi Epics :

During the Bhaamini period (1320 – 1600 A. D.) Eekanaatar composed an epic 'Raamaayanam', the first epic in Marathi literature. In 1549, Father Stevenson, an Englishman versified an epic poem the 'Christ puraanam' in Marathi. Mukdesh's 'Raamaayanam' and Mahaa Bhaaratam' of the 16th Century and Vaamana Panditar's 'Ka jeentira Moodcam, 'Ciita Cuyam Varam', 'Veenu Cutaa' of the 17th century are now known as Purana Kavyas. ReNkanaata Panditar's 'Nala - Tamayanti Cuyam varam' and Moroo Banth's 'Krishna Vijayam' are other important epics in Marathi literature.

Bengali Epics :

The story poems in Bengali literature are mostly based on the traditional narratives, the 'Ramayanam', 'Maha Bharatam' and the Puranams. For composing poems, the poets give more importance to the Itikacams and the religious poems than to the historical poems. Before the 17th Century A.D. no

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other epic is seen evolved except those on the deeds of Gods nd Godlike Heroes.

The common features of Bengali and Western Indo Aryan poems are (1) Salutation to Ganesa the God of success, to Saraswathi the Goddess of learning and to other deities at the beginning followed by some account of the poet himself. (ii) The hero and the heroine presented an incarnations of Vishnu or of a semi-divine couple temporarily under a curse. (iii) Description of Towns, Kings, Courts, etc., and enumeration of trees and plants in forests and gardens. (iv) Riddle contest between the hero and the heroine or by any other major characters (v) Description of the lovers' pleasures and pains in each of the twelve months of the year[6].

In 1399, Krittivasa oza translated the Sanskrit Raamaayanam into Bengali which is regarded as the first epic. Maladhara Vasa's 'Krishna Liila' is based on the Bhaakavatam and the 'Vishnu Puranams' in Sanskrit Racirudeen and Zilihara. both have translated the Sanskrit. Maha Bharatam during the 15th century. Muhunda Raama's 'Candi Kaavyaas' is about Goddess Dhurkai and it is full of jokes, happy incidents, and distresses of the people of the age. Keetaka Taasar and Somanath's epic poem 'Manaca Pacan' extols the feminine deity in the serpent world.

ashmiri Epics :

Only in the 15th Century A. D. we can see an epic evolution in Kashmiri literature. Janalabudeen has translated the epic poem 'Shah Nameh' of Firdowsi, a source book of Persian language and history as well as a master piece of Persian poetry and it is considered to be the first epic in Kashmiri literature in the 15th Century A. D. Tivahar Prakash's 'Raamaavataara Carittiram', the story of 'Raamayanam' was versified in the 18th century. During the 19th Century A. D., the Persian poems like 'Uucap Cuulaiikkaa'

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6. Dr. Sukumar Sen — 'History of Bengali Literature — p. 22

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'Lailaa-Majnu', 'Ciiriin-Kurroo', 'Kulroos' and 'Kii-maal' were translated into Kashmiri. Paramananthar's 'Siva-Laknam', 'Raataa Cuyamvaram' and 'Cutaamaa Caritam' are intended to be more helpful to improve the devotions of Saivas and Vaishnavaas. One of his students has composed an epic poem on the story of 'Nala-Tamayanti'. Another student's epic 'Paarvati Parinayam' follows the folklore tradition.

Urudu Epics :

The poet Nuri who belongs to the age of Alikutupsha (1580—1621), the 'Tekkani' period has composed an epic poem 'Tivan' on the Persian tradition. It is considered to be the first epic in Urudu literature. It is told that this poem is having 50,000 verses and all the verse-forms of Persian literature. Hasmi's 'Ucup and Julaikka' of 1679 A. D. owed much to the Egyptian source being the story of the Egyptian Queen and Usub.

Ibn Nishaati has translated the Persian epic 'Pacaat' in the name of 'Puulvaan: Amir Kasuru's Persian epic 'Nuuti Naamaa' was translated into Urudu by Kavashi. 'Kukka' is a burlessque epic by Kaathim composed during the period between 1700–830 A.D. Prose epics have been composed by the poets of Maulaanaa Vajik a surur. Amir Miinaayi (1820 900 A.D.) is considered to be the expert composer of stylistic as well as long epics. Vajith Ali has composed three more epic poems by using the spoken language of Ayootti.

Punjabi Epics :

During the period of Emperor Ranjith (1780 – 840 A.D.) Kulab Singh composed an epic poem 'Atyaatma Ramaayanam'. Between 1840 – 1947 A.D. Pakta Kalitaacar's Raamaayanam, another notable epic appeared in Punjabi literature.

Kannada Epics :

Pambha Maha Kavi's 'Vikkramarjuna Vijayam' composed in 941 A.D. is the first epic in Kannada literature. Andaiyan's 'Kappikara Kavam' (epic of the poets) was written in 'Acca

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Kannadam in 1235 A. D., without using Sanskrit words. During the Vira Saiva period, Paalkuriki Soomanaathan's 'Paacava puraanam' (tvipat kaavyas) of the 12th century, Bema Kavi's 'Pacava puranam' of 1369 A.D., Singarakan's 'Maha Pacava Raja Carittiram' of 1500 A.D. Chadatchara Dever's 'Vrusa peetra vijayam' of 1655 A. D. Virubaksha Panditar's 'Cenna paacava puranam' of 1584 A.D., and Annaji's 'Cauntira Vilaasam' are all known Saiva Kaavyaas.

The other excellent Saiva Kaavyaas are the 'Krija Kalyaanam' of an anonymous poet, 'Anupava Caaram' and 'Viveeka Cintaamani' of Nijakunayooki and also 'PirapuliNka Liila' of Samaracan 'Rajacekara Vilaacam' by Chadatchara Dever historical epic is about the story of 'Manu Niiti CooLan', Rudra Pattan's 'Jagannaata Vijayam' (Sri Krishna Carittiram) of the 12th Century, Torava Narakari's 'Raamaayanam' of 1500 A.D. are regarded as Vaishnava Kaavyaas in Kannada literature.

Teluku Epics :

Nannaya (11th Century A.D.) has translated 'Aati Parvam', 'Capaa Parvam' and a portion of the Aaranya Parvam of Mahaa Bhaaratam into Teluku and this is considered to be the first epic in Teluku. In 1250 A.D., Tikkannaa translated the remaining fifteen parvams of Mahaa Bhaaratam and in 1350 A.D., Era Prakaataa completed the unfinished portion of 'Aarnya Parvam.

Nanna Soda's 'Kumara Campavam' of 1150—70 A.D. Renganathan's 'Tvipata Kavyam' of the 13th century A.D., Khulakki Baskaran's 'Baaskara Raamaayanam'. Nasana Somudu's 'Harivamcam' and 'Vasantha Vilasam', Pillalamarri Pina Viirannar's 'Jaimini Bharatam', 'Cakuntalaa Parinayam', Nanasollasa Caram' and 'Prusaartta Shuutaaniti are all remarkable epics in Teluku literature.

Malayalam Epics :

'Raama Caritam' (1195—1208 A.D.) the first available epic in Malayalam has been composed in the manner of

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TamiL versification. In this, only the 'Yutta Kaandam of Raamaayanam is elaborated. But a thorough knowledge of the story of Raamaayanam deeply felt emotion, picturesque imageries, euphonic arrangement of words, replete with echoes and onomatopoeic effects and an all pervading simplicity are the distinguishing features of 'Raamacaritam' says P. K. Parameswaran Nair[7].

The poets Mathava Panikkar, Sankara Panikkar and Rama Panikkar who belonged to one family in 'Kannacam Parampu' are called 'Kannacanmaar' and their works are known as 'Kannacan Paddukkal'. This anthology belongs to the 14th Century A. D. It contains 'Pakavat Kiitai' of Mathava Panikkar, 'Paakavatam', 'Tacama Skantam' and 'Paarata Maalaa' of Sangara Panikkar and 'Bhaakavatam', 'Raamaayanam', 'Bhaaratam' and 'Civaraattiri Makaatmiyam' of Rama Panikkar. Of those the most familiar one is 'Kannaca Raamaayanam'. The Kannacanmaar explain their family status in the concluding lines of 'Raamaayanam' and 'Civaraattiri makaatmiyam'. The language and style of this anthology closely follow the Tamil verses. Also the influence of spoken language is seen in it.

An epic in which prose and verse are interpersed is called 'Campu Kaavyam'. This prose is not like the ordinary prose writing or like the spoken language but it will have some prosodical treatments. Mostly the Campus reflect the imaginative power of the author. Regarding the story it is indebted to Itikaacams and Puraanams. It is closely connected with the Sanskrit Campu Kaavyaas. The date and the author of the Campu Kaavyaas are not clearly known. But scholars hold that it should have been evolved between the 13th and 15th Century A.D. It is the golden age of the Campu Kavyas in Malayalam. literature. 'Unniyaacci caritam', Unniyaadi Caritam' and the 'UnnicciRuteevi Caritam' are the oldest.

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7. P.K. Parameswara Nair — History of Malayalam Literature — p. 21.

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MaLamaNkalam's 'Naicatac campu', Punam Nampuutiris 'Raamaayanac Campu', 'Bhaaratac Campu', 'Kodiya Virakam', 'Celluur Naatootayam' and 'Paaricaata Karanam' are the most familiar in the Campu Kaavyaas. Hundreds of Manippiravaalac Campu have been written in Malayalam. 'Raamaarjuniyam', 'Raajaratnaavaliyam', 'Kaamatakanam', 'Paana yuttam', Kamca vatam', 'Naaraayaniyam', 'TeNkaila Naatootayam', 'Svamantakam', 'Kauri Caritam', 'Kalyana Caukantikam', Kauri Cuyamvaram', 'Kaaliya Marttanam', 'Kaceentira Moodcam', 'Pirakalaata caritam' 'Krishnaavataaram', 'Putana Moodcam', 'Rukmini Cuyamvaram' 'Tiripura Takanam', 'Umaa tapacu', 'Paarvati Cuyamvaram', 'Kantarva Caritam', 'Vishnu Maayaa Caritam', 'Kuceela viruttam', 'Ciyamantakam', 'Usha Kalyaanam' and 'Ravanaa Vijayam' are the notable Manippirvaala style compositions.

The poets of the campu Kavyas have interspersed the Sanskrit songs to show their knowledge of Sanskrit. A thorough study in literature, knowledge and comic are the three main qualities of a poet to compose the campu kaavyaas says S. Parameswara Iyer.

The 'Canteesa Kaavyaas' in Indian languages have evolved only after 'Mekacanteecam' of Kaalitaacar in Sanskrit. This Centeeca Kaavyaas has found a very good place in Malayalam literature. The lover who suffered much due to the separation of his love, sends message to her through some one and this is the basic element of the Canteesa Kaavyaas. Lover, love, messenger and the poet are the characters in these Kavyaas. Sometimes the hero (lover) and the poet may be one and the same. More or less the hero and the heroine may be historical personages and the events too. Just like the Tamil love poems in the Cankam age, the names of the hero and heroine will not be mentioned.

The main aim of this Kaavyam is to give interest to the readers, at the same time the contemporary history of the age of the poet, the topography, the social conditions etc., are also depicted in them.

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Lakshmi Taasan's 'Cuka Canteecam', is the first available 'Canteeca Kaavyam' in Malayalam. Others are 'Unni-Niili 'Canteecam', 'Kooka Canteecam', 'Kaaka Canteecam 'Kookila Canteesam', 'Mayuura Canteesam', 'Piramara Canteecam', and Cupaka Canteecam'. The age of Canteesa Kaavyaasi is between 1350 and 1365 A. D.

The great epics in Malayalam are the 'Atyaatma Raamaayanam' and 'Mahaa Bhaaratam', of ELuttaccan of the 16th Century A. D. The 'Atyaatma Raamaayanam' is considered to have been written during the early days of ELuttaccan. Basically it follows the art of literature in 'Vaalmiki Raamaayanam', 'Pooca Campu', 'Paashaa Raamaayana Campu', 'Rakuvamcam', Kannasa Raamaayanam, etc and his own literary art is also exhibited.

Eluttacan's 'Mahaa Bhaaratam' shows higher poetic beauty than that of his 'Atyaatma Raamaayanam'. It gives great excellence and a high place to Malayalam in the history of world Literature. It contains 21 parvams instead of 18 parvams.

Ullur S. Parameswara Iyer's 'Umaa Keeralam' is one of the Mahaa Kaavyyaas in Malayalam and has its own origin. It is not indebted to Sanskrit in respect of its story. It is having 19 carukkams and 2016 verses. In every poem the second line is one and the same and it is called 'tutiyaadcara pirastaanam' in Malayalam. Parameswara Iyer gives more importance to the rhyme in his poems. All the theories of Mahaa Kaavyam may be applicable to 'Umaa Keeralam'. A portion of the ancient history of Veenaadu is the story of the epic.

Tamil Epics :

In the epic tradition all other languages are indebted to Sanskrit for their origin and form. But the first available TamiL epic 'Cilappatikaaram' composed between the 2nd and 5th Century A. D. has its own origin. The hero and the heroine are ordinary citizens. Manimeekalai, followed by

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'Cilappatikaaram' is also an epic about an ordinary girl Manimeekalai and it keeps the same trend of cilappatikaaram regarding its source. Later epics like PeruNkatai Ciivaka Cintaamaani, Raamaayanam, Bhaaratam, etc. are all indebted to Sanskrit for their origin. 'Periya Puraanam' one of the medieval poems in TamiL has a TamiL origin.

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TAMIL EPICS

TamiL epics may be classified under six types namely 'Itikaacam', 'Puraanam', PeruNkaappiyam', 'Kaappiyam' 'Story Poem', and 'Pirapantam'. Raamaayanam and Mahaa Bhaaratam are included under 'Itikaacam'. Puraanas are of three types those on Gods, those on holy places, and those on great personages. 'Kantapuraanam' and 'Paakavatam' are Puraanam' on Gods. 'Tiruvilaiyaadal puraanam' and 'KuRRaalat tala Puraanam' are the notable Puraanas on holy places (Tala Puraanam). 'Periya Puraanam' and 'Ariccantira puraanam' are on great personages. 'Cilappatikaaram' and 'Manimeekalai' are peruNkaappiyams 'Yacotara Kaaviyam' and 'Niilakeci' belong to 'Kaappiya' type. 'Parani', 'ulaa', 'Tuutu' and 'Pillait TamiL' will come under 'Pirapantaas'. Story poems are of two types. Poems of anonymous poets and story poems of modern poets like 'Maankani' of Kannataasan, 'Kuyil Paaddu' of Bharati, and 'Paandiyan Paricu' of Bhaarathidasan.

Itikacams deal with Gods and divine heroes who are born in the world to some supernatural deeds. Puranas on Gods treat divine actions of the Gods. A work in which the actions of a God are mainly centred round a particular place where a temple dedicated to that God is situated is termed a 'Tala Puraanam'. There is no notable difference between the puranas of great personages and 'grand epics' (Perunkappiyam). Puranas on great personages narrate how these personages attain liberation after reaping the fruits of the good and evil Karmas of their previous birth and after doing good Karmas in their lastest birth.

The Pirapanta works are mostly based on the descriptive slements of Itikaacaas, Puraanas and the Kaavyas. This type can be treated as the fragments of the epic poems. One of the most important events in an epic battle. Parani works speak only of battle scenes. The procession scene in an epic is of the prime feature of 'ulaa' works. 'Tuutu' works deal with diplomacy and the diplomatic corps.

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The modern story poems are mostly having themes on 'Love'. However the poems of Bharathi and Bharathidasan are full of patriotic feeling and are having as their main theme the attaining of independence from foreign rule. Protest against the prevalent social customs of Brahmins is adopted as a theme in some of the story poems of Bharathidasan. Story poems describe only one theme in a short story and does not have any episodes. The descriptive elements of an epic are also not seen in these story poems. Poems of this type may also be considered as epic fragments based on themes. They cannot therefore be rightly termed as epics. A 'Pirapanta' is a short epic without having vast description like epics. It aims at narrating the events briefly. Some of the brief narrative story poems of the great epics are also placed under this type to avoid raising the shorter epics and brief narrations of the great epics to the epic standard. Only a few among the puranas are considered as real epics.

1. The Itikaacaas

The word 'Itikaaca' in Sanskrit means 'some thing has happened in that way in ancient times[1]. So the events in Itikaacaas are believed even now by the common folk as indicating the real happenings of the olden days. Itikaacaas are also considered as representing the early history of a nation.

Prof. S. Vaiyapuri pillai holds the view that the hero who successfully achieved his heroic exploits to fulfil the purpose of the destiny of the people of his country is the main content of the Itikaacaas'. They are closely connected with the real life of that age and make the common folk of various places to enjoy and to attain horripilation and to encourage them to lead their life to a great goal of perfection or ideal. Most scholars are of opinion that the Itikaacaas should have deductive imaginations and ethical

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1. Kalai Kalanciyam
2. S. Vaiyapuri *Pillai* — Kaviyakalam - p. 279

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purpose. Some scholars say that it is enough to have only one ethical idea in an 'Itikaacam'.

The structure of the Itikaacam must be elaborate and should include many events. The events should be great and treated majestically. There is no limitation of time. The incidents should be too closely connected with one another. Itikaacam should be able to give the idea to the hearers that all the events had ended naturally[3].

Itikaacaas is to be written in a simple and ordinary language mostly without observing grammatical rules. The story is to be very simple with a variety of characters to enable even the layman to understand and enjoy the story, according to Macdonell[4].

Strictly speaking, there is no Itikaacaa in TamiL viewed from the definitions of the term 'Itikaacam'. Raamaaya*n*am and Mahaa Bhaarat:am are no doubt recorded as Itikaacaas mainly because they are common to all the Indian Languages. Both Raamaaya*n*am and Mahaa Bhaaratam are seen in the fourteen developed Indian Languages. In TamiL right from the CaNkam age a lot of Raamaaya*n*am and Bhaaratam works have evolved, Kampa Raamaaya*n*am and Villi Bhaaratam are the most important and notable among them.

Raamaaya*n*am

The 'akaval' verses of Raamaaya*n*am quoted by Naccinaarkkiniyar in his commentary are considered as belonging to the Raamaaya*n*am of the Ca*n*kam period[5]. In the collection of poetry in 'Aaciriya Maalai' of 'PuRattiraddu', some Raamaaya*n*am verses in 'akaval' metre have been compiled. It is to be decided whether this Raamaaya*n*am verses and the verses quoted by Naccinaarkkiniyar belong to one Raamaaya*n*am or not.

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3. Ibid. p. 280
4. A. A. Macdonell — India's past — p. 87
5. Naccinarkkiniyar — Tol : Porul Purat : 12 Commentary

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Perunteevanar, in his preface (ciRappup paayiram) to 'Tiruvalluvamaalai', mentions an epic Raamaayanam. Mr. K. Thirumeni holds that this Raamaayanam is earlier than that of TirukkuRal[6].

The 'Yaapperunkala virutti' denotes one Raamaayanam which was composed in 'PaxRodai venpaa'. Further information about this Ramayanam is yet to be known, 'Yaapperunkala virutti' belongs to the 10th century A D. and so the date of this Raamaayanam must be earlier than this.

In the commentary of Viira cooLiyam a venpaa of Raamaayanam is quoted.

'MaRRivanai maalenRu arintaalal vaalarakkan
peRRi karutuvaten peetaiyarkaal — maRRivantaan
kandaan kadaicivattaR kundoo kadalilankai
vandaar arakkan vali

No other information about this venpaa is known yet. Scholars suggest that this venpaa also belongs to a particular Raamaayanam. But we can say that this venpaa has been written as an example by the commentator.

During the 14th century A. D. 'Sri Puranam' points out a Jain Raamaayanam. This Raamaaynam differs from the Vaishnava Raamaayanam in certain respects. It describes that Raman is not banished by the cruelty of Kaikeyi. He himself goes to see the beauties of the mountainous region. There he is not treating the violining Naaratar in the proper manner. Naaratar therefore gets angry and goes to Raavanaa's court and incites him against Raaman. Raavanan therefore abducts Ciitai to Ceylon to take revenge upon Raaman for his misbehaviour. Tacaratan consoles his grief with the separation of his beloved wife. Lakshmanan alone kills Vaali as well as Ravanan. So he goes to hell and Raaman secures the paradise. Some other changes in the story are also

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6. K Thirumeni — Kamparukkuk Katai Koduttavar Vaalmiikara'.

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depicted in this Jain Raamaayanam. It has been composed in akaval metre.

A manuscript collection called 'Palatiraddu' is known from the Madras Government Oriental Manuscript Library Descriptive Catalogue. In this, four verses of Raamaayanam have been compiled under the heading 'Raamaayana Venpaa'. It is one of the other Raamaayanam versions belonging to the 15th Century A. D. says M. Arunachalam[7].

Kampa Raamayanam

Kampa Raamaayanam is one of the most popular TamiL epics. It is one among the three famous Raamaayanam versions in Indian languages. The other two are 'Valmiiki Raamaayaanam' in Sanskrit and 'Tulaci Raamaayanam' in Hindi.

Opinions on the age of Kampa Ramaayanam are differed. Some scholars assign the work to the 12th century A.D. after CeekkiLaar's 'Periya Puraanam', Others hold it belonging to the 9th century A. D. The prefactory verse of Kampa Raamaayanam[8] is seen to support both these opinions.

This epic is divided into six cantos, the Paala, Ayoottiya, Aaraniya, Kidkinta, Cuntara and Yutta cantos. The seventh one is Uttara Canto composed not by Kampar but by Oddakkuuttar. The Chapters (padalam) and the poems differ from edition to edition. V. M. Gobala Krishnamachariyar's edition contains 116 chapters and 10,674 verses, that of U.V.S.'s 116 chapters and 10,436 verses and that of Annamalai University 114 chapters and 10,533 verses.

It is believed that Kampar and Oddakuuttar are contemporaries. Information available show that Kampar has some personal enmity against the then CooLa King who has killed his son Ampikaapati for having loved the king's daughter

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7. M. Arunachalam — Ilakkiya Varalaru — 15th Century -p. 77
8. 'Kampa Ramayanam' — paayiram — 6

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Amaraavati. Kampar in his epic praises the benevolent Cadaiyappar in some plaees.

Kampar makes a slight change in the story to suit the Tamil culture and this results in great literary achievements. He is often called 'the King of Tamil literature' and the 'Emperor of Poesy''. The innumerable rhythmic poem and figures of speech (*ani*) like simile, metaphor, hyberbole, irony, etc., give a sublimity to this epic. All kinds of Physio revelation are expressed most appealingly.

This epic has the largest number of editions and readings in Tamil works. The good editions among them are of V.M G., of U.V.S, of Annamalai University, of Mere & Co., (1958, 59) of T.K.C. (1953), and of Swamy Chidambaranar.

Uttara Kaandam

M. Ragava Iyengar is of the opnion that this canto was not composed by Oddakkuuttar while R. Ragava Iyengar puts forth the view that this was not by Kampar. Traditionally it is believed that Oddakkuuttar has composed the Uttara Kaandam. The TamiL scholars also accept this view.

Oddakkuuttar in his epic follows the poetic genius of Kampar. His literary merit is revealed by his vivid descriptions of a particular scene with many poems of continuous narration. The Ramarathina Iyer edition (1926) is having 17 padalaas and 1511 poems, the Tanjore Saraswathi Mahaal Library Manuscript is having 25 padalaas and 1503 poems, and the Perian edition is having 30 padalaas of 1532 poems. It belongs to the 12th Century A D.

Raavana Kaviyam

Pulavar Kulantai's 'Raavana Kaviyam' is an adaptation of 'Kampa Raamayanam' and belongs to the 20th Century A.D. It is produced in protest againts the domination of the brahmins and so he portrays Raavanam as the hero of good qualities and Raman as the Villain having evil qualities

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The epic contains five cantos, 57 padalaas and 3152 poems. It was published in 1946 by the Veelaa Publications at Erode.

Other Raamaayanams

In the 17th century, Araca Keecari, the author of 'Raku Vamcam' says in his prologue that he is going o narrate the unfinished portion of Raamaayanam left by 'Kampar. It is well known that the 'Shankaraka Raamaayanam', Raamaayanat TiruppukaL, 'Sri Raamaavataarati Kalaanilaiyam', etc. are the epic fragments which were based on Kampa Raamaayanam.

Thus the story of Raamaayanam has been preserved in literature from Cankam age to the present day. The story is still popular among the common folk and is acted by professional actors in dramas. It is also recited by the professional bards during the days of religious festivals. This reveals the popularity of the story among the people

Mahaa Bhaaratam

Epic poems and story poems on the story of Mahaa Bhaaratam have been composed from the CaNkam period to the present day. The Cinnamanuur Copper plates mention one Mahaa Bhaaratam which is believed to have been written during the Cankam period. Perunteevanaar's Bhaaratam comes next. Two perunteevanaars are known to have composed poems on Mahaa Bhaaratam story[9]. One has composed songs of benediction for the CaNkam Anthology. He is often called 'Paaratam Paadiya perunteevanaar and his poems are of Akaval metre. The date of this Bharatam is believed to be the 5th century A.D. The poems of Bharatam in 'akaval' metre quoted by the famous commentator Naccinaarkkiniyar in his commentary on Tolkaappiyam[10], might have been composed by the same Perunteevanaar.

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9. Mayilai Seeni Venkataswamy — Marrintu Pona Tamil Nurkal — p.
0. Naccinarkkiniyar — Tol : Porul : Purat : 17 Commentary

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Another Perunteevanaar who has written the 'Bhaarata Venpaa' lived in the 9th century A. D., the age of Nanti Varma Pallavan. His Bhaaratam is referred to by commentator Peeraaciriyar in his commentary on Tolkaappiyam[11]. It is written in prose and verse.

An inscription found in the temple of TiruvaalaNkaadu (13th Century A D.) also denotes a Bhaaratam It is called 'Vatcaraacan Bhaaratam or 'Arunilai Vicaakan Bhaaratam'.

Villi Bhaaratam

Villi, the author of the epic is believed to have lived at Caniyuur of 'Tirumunaip paadi naadu'. He completes his poem with the help of KoNkar Koon Varapati Aadkondaan, the prince of Vakkapaakai, a part of 'Tirumunaip paadi Naadu A legendary story sung by the common folk refers to some personal dispute between Villi and his brother for patrimony. The dispute was brought before the king for decision. The King asks them to compose the story of Mahaa Bhaaratam in TamiL verse to decide their dispute. Villi on completing his work realises that Mahaa Bhaaratam war is the result of the dispute for patrimony between Paandavaas and Kauravaas, and then compromises with his brother. Thus the story explains the circumstances under which the epic was produced.

This Villi Bhaaratam contains ten parvaas and 49 carukknaas. The total number of poems varies in different editions like 4337, 4339. 4351. An old verse of an unknown origin depicts that Villi has composed his epic poem in 6,000 verses. The epic ends with the war of the 18th night. Villi begins his poems with the story straight away without giving exhaustive details of the land and the city, a convention adopted in other medieval epics. He uses many Sanskrit words.

Other Bhaaratams :

During the 18th Century A. D., Addaavataanam AraNkanaata Kaviraayar has composed 2477 poems addittionally

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11. Peraciriyar — Tol ; Cey ; 173. Commentary.

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and completes the Villi Bharatam. In the 19th century A.D. both Nalla Pillai and Murugu Pillai elaborate the Villi Bharatam by adding 11,000 poems in addition. Both these Bharatams are lost.

The prologue of the old 'Kaancip Puranam' denotes that the author of this Puraanam has composed an epic narrating the story of Mahaa Bhaaratam. Another notable epic 'Maavintam' also describes the story of Mahaa Bhaaratam in TamiL verse. The poem 'Aati Paruvattu Aati Paruvam' is a translation of the first part of Sanskrit work 'Vyaasa Bhaaratam'[12].

Bharathi's 'Paancaali Capatam', is a symbolic poem reflecting the growing antagonism of the people of India against the British rule. The basic event of this poem is of the vow of Paanchaali and other Paandavaas adopted from Mahaa Bhaaratam. The poems like 'Karnan Moodcam', Krishnan Tuutuc carukkam', "Puleentiran Tuutu' etc. known from the Madras Government Tamil Manuscript Library Catalogue, basically follow the episodes of Mahaa Bhaaratam. Thus a number of epics and other poems on the story of Mahaa Bhaaratam have been composed in TamiL verse.

Some of the episodes of Mahaa Bhaaratam have been narrated as great epics. The stories of Nala – Tamayanti and Ariccantiran are the most important among them. Taruman, who was much distressed by the destruction of the Bhaarata war, was told the story of Nalan to get relief from his distress. In Cilampu also an incident of this story is mentioned[13]. This story remains very popular among the TamiLs. Both the 'NaLa Venpaa' and the 'Naidatam' are the famous works on the story of NaLan. The works on the story of Ariccantiran are classified, under the Puranaas.

Nala Venpaa

The 'Nala veNpaa' composed by PukaLeenti-p-pulavar is one of the shorter epics in Tamil. It is divided into three

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12. K. V. Jegannatahan — TamiL KaappiyaNkal — p. 251
13. 'Cilappatikaram' 14 : 50–57

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cantos and contains 424 venpaas. The main theme of this story is to portray the evils of gambling. It expresses the ethics in a very simple language. The age of the poem is 13th century A. D.[14].

Naidatam

It is the work of the poet Ativiira Raama Paandiyar. The proverb 'Naidatam Pulavarukku audatam' means the poem Naidatam is the medicine for poets. It contains 28 padalaas, and 1173 poems. Though it is written in the metre of aciriya viruttam, 'Kali', Kali viruttam', and Kali nilait tuRai, are also used in a limited way. It has been composed following the theories of great epics, expressed in TaNdiyalaNkaarm. The story treated in this epic, differs from the story of Nala venpaa in some respects. It belongs to the 16th Century A.D.

2. The Puraanas

The Puraanas in Sanskrit are of two kinds; Mahaa Puraanaas and Upa Puraanaas. Mahaa puraanaas include the 18 Puraanaas namely Piramam, Patumam, Vaishnavam, Caivam, Paakavatam, Naaratiiyam, Maarkkandeeyam, Aakkineeyam Pavidiyam, Pirama Kaivarttam, iliNkam', Varaakam, Skantam, Vaamanam, Kuurmam, Madcam, Kaarudam and Vayaaviyam. Upa Puraanas also include the 18 puraannas namely Canar, Kumaaram, Nara ciNkam, Nantikeeccuram, Turuvaacam, Civa Taumam, Naaratiiyam, Kapilam, Maanavam, Avacanam, VaaciddalaiNkam, Varunam, Kaalikam, Caampeecam, Caumiyam, Cavuram, Paaraacaram, Maariicam, and Paarkkavam. But as already seen TamiL Puraanaas fall under three types.

2.1 Puraanaas on God

Puraanaas on God are mostly adaptations or translations of the Mahaa Puraanaas in Sanskrit. Some wellknown Puranas of this kind are Paakavatam, Kuurmam, Maccam,

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14. M. Arunachalam — Ilakkiya VaralaaRu — 13th Century A. D.

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Vishnu. Kantam, Vinaayakar, Piramoottira Kaandam, Upateeca Kaandam, Civatarumoottiram, Civa rakaciyam, IliNkam and PirapuliNka Liila. Most of these Puranas have been composed following the rules of epic poems.

Kanta Puraanam

It is one of the nine Saiva Puranas; others being Periya Puraanam, KoccyiR Puraanam, Ceetu Puraanam, Ciikaalatti Puraanam, Kaancip Puraanam, Tanikaip Puraanam Tiruvilaiyadal Puraanam and KuRRaalat tala Puraanam. Among the nine Saiva Puraanaas, the 'Kanta Puraanam' is on God, the Periya Puraanam' is on great personages who are devotees of God, Siva and the remainting are Tala Puraanaas.

Kacciyappa Sivaacaariyaar is the Composer of 'Kanta Puraanam' in TamiL verse It contains six cantos and 10,345 poems in the metre of 'akaval viruttam'. The date of it is assigned between the 7th 17th and Century A. D. M. Arunachalam asserts that it belongs to the 14th Century A.D.

Sambantha Saranaalaya Munivar, following the Kanta puraanam has composed the 'Kanta puraana carukkam' in which the brief story is narrated. It contains six cantos and 1048 poems. In the 20th Century Kotiswara Iyer has sung the story of the puraanam as 'Kiirttanai' called 'kanta Puraanak Kiirttanai'

Upateeca Kaandam

Kooneeriyappa Naavalr and Naana Varootayar, students of Kacciyappa Civaaccariyaar have both composed the 'Upateeca Kaandam'. Kooneeriyappar's Upateeca Kaandam is of 4348 verses and its original alone is published in 1887 by Pushpha Ratha Chettiar. This has been published with Commentary in 1913 by EeRkaadu Rathinavel Mudaliar.

Nnaana varootayar's 'upateeca Kaandam' contains 85

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15. Ibid, 14th Century A. D. — p.

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chapters (attiyayam) and 2602 poems. This original text was edited by V.S. Sengalvaraya pillai and published by the Madras Government Ancient Classic's Library in 1950. Both Kooneeriyappa Naavalar and Nnaanavarootayar belong to the 15th Century A.D.

Kuurma Puraanam

Ati Viira Raama paandiyar, the author of IliNka puraanam and Naidatam, is also the author of Kuurma puraanam. It embodies 97 chapters (attiyayam) and 3717 poems. It belongs to the 16th Century A.D.

Paakavatam :

Cevvaic Cuuduvaar and Arulaala Taacar have both composed Paakavatam'. The Paakavatam of Cevvaic Cuuduvaar written in the 16th Century contains 4973 poems. It was published by Sri. Iyer. The other Paakavatam of Arulaala Taacar contains 9147 verses.

Iraci vata Malaiyappa Pillai has composed the 'Macca Puraanam'. Subbha Raya Iyer translated Vishnu Puraanam and published in 1883. Kacciyappar wrote the Vinaayaka Puraanam. In the 16th Century A. D VaratuNka Pantiyar has composed the 'Piramoottira Kaandam' while in 1555 MaRai Gnana Sambanthar has done the 'Civatarumoottiram'. Oppilaa Mani Teecikar, the author of 'Civarakaciyam' has published it in the 19th Century A. D. 'PirapuliNka Liilai' was written by Sivabrahasa Swamy.

2.2 Tala Puraanaas

Tala Puranas in Sanskrit will explain graphically the history of holy places where temples of Puranic Gods are located, without any imagery. The TamiL poets seem to follow this technic at the beginning stage. They are seen to have composed Tala Puraanaas by using poetical techniques like tautophony, tautology etc. Later they are seen to have written Puranas applying the grammatical theories on great epics as recorded in TandiyalaNkaaram. Some of the poets begin the Puranas with the description of the land and the

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city as in the Periya Puranam and Kanta Puranam. Some include the ideas and thoughts of ancient literature and Sastiras on philosophy, logic and science Thus Maha vittuvan Meenakshi Sundaram Pillai[16]. Mr. V. Krishra Swamy has collected and listed about 581 published and unpublished Tala Puraanas, in his dissertation[17]. Among them, Tiruvilaiyaadal Puraanam, Kaancip Puraanam, KuRRaa aat Tala Puraanam and Ceetu Puraanam are the most important ones.

Tiruvilaiyaadal Puraanam

It is one of the fine examples of epic poems amongst the Puraana type literature. It narrates the sixty-four miraculous deeds of God Siva consecrated in the Madurai temple. Out of the sixty-four some are mentioned in Kallaadam. of the 11th Century A. D. PerumpaRRap Puliyuur Nampi and Parancooti Munivar have composed two Tiruvilaiyaadal Puraanas describing the sixty-four miraculous deeds of God Siva. PerumpaRRap Puliyuur Nampi has composed his poem in the 13th Century A. D. and it is called as Nampi Tiruvilaiyaadal or PaLaiya Tiruvilaiyaadal. It has 1753 poems.

Parancooti Munivar follows Nampi and has composed his poems during the 17th Century A.D. This puraanam is more popular among the public than that of Nampi. He has composed his work in 3363 verses in 'aciriya viruttam'. Its second edition has come in 1880 from Somaiya's publication. The original text alone has been published by Agesteswara Mudaliar in the 'turmati' year: More editions have thereafter come from various publications. Both these puranas follow the epic theories treated in TandiyalaNkaaram.

Tiruttanikai puraanam

Kacciyappa Munivar has composed this puranam in which the miraculous deeds of God Murugan have been treated. It

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16. Sri Meenakshi Sundaram Pillai Carittiram — part 1. p. 102
17. V. Krishnaswamy - Tamilil Tala Purana Ilakkiyam p. 131-202

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is narrated following the structure of epic poems. It has 19 Padalaas, and 3161 poems. It belongs to the 18th Century A.D. and has been published by the kalakam in 1965.

Ceetu puraanam

The Ceetupuraanam contains 51 carukkams and 3438 verses in Aciriya Viruttam metre. It has been composed by NirampavaLakiya Tecikar and published by Arumuga Navalar

TirukkuRRalat Tala puraanam

This poem is clearly mentioned as 'Tala puraanam' in its name also. Tirikuuda Raasappa Kaviraayar, the author of this puraanam epic has composed it in two cantos, 34 carukkas and 2138 verses. Chidambaranatha Kaviraayar has edited and Muttamilakap pillai has published it.

Some notable authors of Tala puraanas are perumpaRRap puliyuur Nampi, Saint parancoti, Karunaip pirakacar, Tirikuuda Raajappa Kaviraayar, Kavi Viira Regava Mudaliar, Elappa Navalar, Siva Gnana Swamy, Saint Kacciyappar, and Mahaa Vidvaan Meenakshi Sundaram pillai.

2.3 puraanas on great personages

The third type of puraana Kaviyas are grouped under Periyaar's puraanaas'. The Saivist uphold periya puraanam as one of the most important puraanaas of this type, as the best example of epics. The Ceekkilaar puraanam and TiruvaatavuuradikaL puraanam may be considered as short epics. Both the categories are Saiva puraanaas. Ariccantira puraanam has been composed following the epic theories. The Jain puranas like 'Meerumantira puraanam', 'Sri puraanam', 'Caanti puraanam', 'Malli Naatar puraanam', Maapuraanam, etc. are notable puraana Kaaviyas on great personages.

Periya puraanam

Periya Puraanam, a historical poem has been composed between 1113–1150 A.D. by great Saivist CeekkiLaar. It is otherwise called 'Tirut Tondar Puraanam'. Most of the events

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in this work are historical It is therefore a good example of historical poems. CeekkiLaar pays gloring tributes to his contemporary king, the 'Anapaayac CooLan' at ten places is his poem. To total number of poems in this Puranam is 4286. But CeekkiLaar Puraanam says that it is about 4253. The remaining verses are considered as interpolations. This poem is one of the most popular devotional poems in Tamil literature. The various arts like drawing, painting, sculpture, architecture, etc., are seen described in this Puraanam. CeekkiLaar Puraanam explains that it has been composed to compete Ciivaka Cintaamani, the Jain epic. A lot of editions of this epic are available. The most important editions are those of Arumuga Navalar in 1854, of Kanci Sabha Bhati Mudaliar in 1859, and of Thiru V.K. in 1910. This epic has been published with the commentary of S.K. Subramania Mudaliar in some volumes. This commentary is elaborate and exhaustive and attributes great literary glory to this poem.

Tiruvaatavuuradikal Puraanam

Kadavulmaamunivar has composed this poem in seven Carukkas and 546 - verses. The legendary life of Maanikka Vaacakar is described in this poem. The incidents are those narrated in Tiruvilaiyaadal Puraanam in about five or six chapters. The work belongs to the 15th Century A.D.

Ariccantira Puraanam

The story of Ariccantiran has been mentioned in 'Mahaa Bhaaratam'[18] and 'Bhaakavata Puraanam'[19] in Sanskrit. Veeda Vyasaar's Skanta Puraanam speaks of this story in a separate Chapter[20]. Some narrative poems on this story are seen in

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18. ———Vyasa Bharatam — Capa Paruvam : 7, 12. Attiyayam
„ Anucacanaparuvam : 115 At. 16–sloka
„ „ 165 At. 52 „
19. ——— Pakavatam – 9th Skantam – 7th Attiyayam.
20. ——— M. Ragava Iyengar — Preface to Ariccantira Puraanam — p. 1

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TamiL literature also. The most important of them are the 'Ariccantira Puraanam' and the Ariccantira Venpaa' Others include 'Ariccantira Upaakkiyana AlaNkaaram', 'Ariccantirak Kummi', Ariccantira Naadakam' and 'Ariccantira Vilaacam' The earliest among them is Ariccantira Venpaa' Prof. S. Vaiyapuri Pillai and M. Arunachalam have assigned this work to the 13th and 15th Centures respectively. In 1949, M Ragava Iyengar has edited this work and the Travancore University has published it. The beginning and ending verses are not available, because the manuscript written in Palm leaves has been partly damaged. The available Venpaas are 304. It is interspersed in prose also. So it is called 'Urai idai idda paadudaic ceyyul'. It contains seven cantos. There is no reference to the author in the work. However the author of this short epic is considered to be a Saivist because in every canto there is an invocatary poem on God Vinaayakar. The poem in manuscript was found in the palace at Trivandrum. Malayalam influence is also seen in the poem. The author is therefore considered to have lived at some place near Trivandrum or in Naancil Nadu.

The Ariccantira Puranam has been composed in 16th Century A. D., by Nalluur Viirai Aa ukaviraayar in ten cantos and 1215 verses. It is an adaptation of both the Ariccantira Puraanam in Sanskrit and Ariccantira Puraanam in TamiL. Under all circumstances one should speak only the truth is the basic theme of this poem It also includes some other ethical ideas. There include the ideals that 'one should keep one's words and that one should not take back the wealth once donated'. The power of chastity is also elucidated. This work was published in 1838.

Meerumantira Puraanam

Saint Vaamanar, the author of this poem has composed it in 13 carukkas and 1405 verses. Meerumaalini and Amirtamati are wives of Anantaviiriyan. Two sons Meeru and Mantiraa are born to them respectively and these sons are the Kananatars of Vimala Tiirttankarar This is the story of

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this poem. The wordly ethics and Jain philosophical thoughts are mostly spoken in it. It is a Jain epic work of 14th Century A. D. In 1923, A. Cakkaravartti has published this work with the commentary of Viiduur K. Appu Swamy Sasthri.

Sri Puraanam

The Jain Vedas are four in number. The Sanskrit 'Mahaa Puraanam' is about the 'Piratamaanu Yookam' one of the four vedas in Jainism. The Tamil Sri Puranam is the translation of this Mahaa Puraanam. It is written in Manippiravaala style and contains two cantos, the Puurva and Uttira Cantos. The Puurva Puraanam describes the story of 'Pakavaan Virushapa Teevar', the first TiirttaNkarar of the Jains, and the Uttara Puraanam speaks of the history of the other 22 TiirttaNkaras from Ajita Swamy to Sri Varttamaanar. It also includes the story of Raamaayanam, Mahaa Bhaaratam and Bhaakavatam with some modifications in the basic aspects of the story. The stories of Cuulaamani, Cintaamani and Merumantira Puranam are also slightly referred to in this Puranam. In 1943, it was edited by Venkata Rajulu Reddiyar and published by the Madras University. It gives more importance to insist on the knowledge of morals than to attract the readers by its literary beauty.

3. PerunkaappiyaNkal (Grand Epics)

The most important and excellent among the various types of Tamil epics and its fragments is the grand epics. In Sanskrit this type is known as Mahaa Kaavyaas. 'Ragu vamcam' 'Kumara Campavam' 'Cicu Palavatam', 'Kiratarjuniyam and Naishatiya Caritam' are the five grand epics in Sanskrit. The Tamil grand epics are also stated to be five in number and they are 'Cintamani'. 'Cilappatikaram', Manimekalai' 'Valaiyapati and 'Kundalakeci'. Some Scholars hold that this classification is not appropriate. The latter epics like 'Teempavani', 'Iradcaniya Yaattirikam, and 'Paarata Cakti' Mahaa Kaaviyam', though of a calibre to be included in the category of Grand epics along with Cilappatikaram and others,

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are not included under the category because of the classification given to the five grand epics on the Sanskrit pattern.

Cilappatikaaram

Cilappatikaaram is the first among the available Tamil epics. *Il*aNkoo, a Ceeraa prince has composed it in three cantos and thirty katais. It contains a 'prologue' (patik m), 'Urai peru Kaddurai', NuuR Kaddurai', Kaanta irutik kaddurai', and the ven*paas* in the end of some Katais too. It has been written mostly in 'Nilai mandila Aaciriyappaa' metre. Some other verse forms like 'Kaliven Paaddu', 'Koccakkak ka ppaa etc. have also been used. 'Kaatais like 'Kaanal 'vari', 'Vaeddiuva vari' 'Aaycciyar kuravai', 'KunRakkuravai' etc are all rhythmic poems. Most of the rhythmic poems have the folklore influences.

The word 'Cilampu' means an ornament of ladies worn round the ankle and this plays an important role in this epic. The 'Cilampu' of Kannaki and of the Paandiyaa Queen determines the basic events of the epic. This ornament acts as a character too.

Kannaki, the daughter of a merchant in Pukar gets married to Koovalan, a wealthy merchant in Pukaar of Coolaa region. She loses her husband at Madurai the capital city of Paandiyaa Kingdom and finally becomes the God of chastity at Vanci, the Capital city of Ceeraa Kingdom. This in short s the story of this epic., Thus it associates the three TamiL Kingdoms in the story to insist on the political unity of the three kings of TamiL Nadu.

This epic contains many beautiful passages and also highlights many. It is a work of a Jain poet but it is note worthy that there is no religious conflict in it. The author also gives equal importance to all the religions like the Jaina, the Vaishnava and the Saiva

Cilappatikaaram has been translated into several Foreign and Indian languages like English, Russian, Cek Malayalam, Sanskrit, Hindi and Marathi. The original text

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in TamiL has been published with or without commentarie by many of the publishing companies. Sodasavatanam Subha-raya Cettiar's published in 1872, T.E. Srinivasa Ragavachariyar's published in 1876, and U V.S. 's published in 1892 are the earliest among them. Other literary works relating to this story are 'Koovalan Katai', 'Koovalan Naadakam' Kannaki puradcik kappiyam', 'Valakkurai Kaaviyam' and 'Cilampin ciRu rakai'. A lot of critical books and articles are still being published on this work. Scholars differ in determining the period of this epic. They assign the period from 2nd century A.D. to 13th century A D. The accepted age of Cilampu in 5th Century A.D

PeruNkataii

Konku Veelir, a Jain poet is the author of this Jain epic Perunkatai. The first and the last portions of this epic are lo st The available portion contains five Cantos and ninety nine Katais written in 'Nilaimandilam' metre. Kunaattiyar's Pirukat Kataa in 'Paicaaca' language has been translated into Sanskrit by Turviniitan in the 6th Century A.D. Perunkatai in Tamil is believed to be the adapiation of this Sanskrit 'Pirukat Kata'. It narrates the story of Utayanan. It was published in 1924 by Dr. U V.S. Ka akam has published it in 1956 with the commentary of Sorrasundaranar. Prof. S. Vaiyapuri Pillai has assigned this epic to the 8th Century A.D.

Manimeekalai

Cattanar's Manimekalai is a consequence of Cilappatikara m. Just like Cilappatikaram it is having thirty katais but there is no canto division as in Cilampu. All the Katais are in the metre of 'nilaimantilam'. There is a prologue (patikam) in it. It explains the story of Manimekalai, the Buddhist nun, daughter of Maatavi. It is also a religious poem containing a lot of Buddhist philosophical teachings. It is believed by some scholars that both Cilampu and Manimekalai are twin epics and the authors of both are contemporaries. This cannot be true. The date of this epic is later than that of Perunkatai because a

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incident in Perunkatai is mentioned in Manimekalai[21]. U.V.S. has published it in 1898.

Ciivaka Cintaamani

The Jain ascetic Tiruttakka Teevar has composed the epic Ciivaka Cintaamani. A poet in the TamiL Academy insults the Jain poets that they do not know how to compose poems having themes on sex. Teevar has composed this epic taking it as a challenge and the epic abounds in narrating sexual pleasures. This legend accounts for the writing of such an epic by a Jain ascetic. This is otherwise called 'Book of the marriage' because of its elaborate treatment of sex. It contains thirteen 'ilampakams' and 3152 verses. The 'ilampakams' are mostly named after the female characters. Civakan, the hero of the epic marries eight ladies, defeats the Villain Kaddiyankaaran in battle, observes penance and finally gets the eternal bliss (Kevala nanam). The convention of describing the land and the city starts only from Cintamani. The famous Naccinarkkiniyar's commentary is available to this epic and it upholds its literary value to a very high level. Dr. U.V.S., known as the father of Tamil literature, has edited and published it in 1887. The age of this epic is 9th Century A.D.

Cuulaamani

Another famous Jain epic Culamani has been composed by the Jain poet ToolaamooLi Teevar in twelve carukkams and 2131 poems on aaciriya viruttam. Its literary value is higher than that of Ciivaka Cintaamani. There is not even a single line in this epic that insults the other religions, though it is a Jain work. It is included under short epics (ciRu kaappiyam) by some but this cannot be accepted. This has been published first in 1889 by S. V. Dhamodharan Pillai. The U.V.S. Library has published it in 1954; Kalakam has done it in 1953, with Somasundaranar's commentary. The age of the epic is believed to be between 7th to 10th century A.D.

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21 --- Manimekalai - 15 : 61-66

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4. CiRu KaappiyaNkal (Short epics)

The five short epics are grouped as Ciru Kappiyankal'. This classification is also not sound because one of the grand epics Cuulaamani is also included in this category. The others are 'Yacootara Kaaviyam', 'Utayana Kumaara Kaaviyam', 'Niilakeeci and 'Naaka Kumaara Kaaviyam'. The last one is said to have been published by the Madras University recently. Others have been published earlier.

Yacootara Kaaviyam

Virtue and liberation are the main themes that this poem wants to insist. An anonymous poet has composed it in five carukkams and 330 poems. It is also a Jain work. It narrates the story of Yacotaran and his mother Cantiramati and their sufferings in their animal birth. The sufferings of Amirtamati, the wife of Yacootaran who was placed into the world of Hell are also described. It instructs us not to indulge in doing evil deeds like murder, telling lies, robbery and adultery It also insists on avoiding the use of meat, honey and toddy. It is assigned a date between the 10th and 13th Century A.D It has been published in 1887 by Kaanci Paakupali Nainaar, by VeNkada Swamy Iyer in 1908, by KaLakam in 1944 and Viiduur Puraana Cantira Nainaar in 1965.

Niilakeeci

Niilakeeci, a Jain epic has been composed by an anonymous poet in 894 verses YaapparuNkala virutti mentions it in two places. PaLaiyanuur Niili becomes Niilakeeci and involves in religious debates, argues with the experts of various religions, subdues them in philosophical competitions and converts them into Jainism. It appears to have been evolved mainly to protest against the Buddhist nun Kundalakeeci's disputation. Cakkaravartti Nainaar has assigned the age of this epic to the 1st Century A.D. But M. Arunachalam fixes its period to the 10th Century A.D. Both these views are not convincing. Niilakeeci and Kundalakeeci have been produced as a result of the religious quarrels between the Jains and the Buddhists. Both these religions have been completely subdued by the 10th

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Century. So there is no probability of such an epic being written. It can therefore be held that the epic might have been produced at a period later than that of Cilappatikaaram but before the 10th Century. It has been published in 1936 by Cakkaravartti Nainaar. Camaya Tivaakara Vaamana Munivar has written his valuable elaborate commentary on this poem.

Utaya *na*Kumaara Kaaviyam

It is a brief account of the story of Perunkatai in verse. It is believed to have been composed by Kantiyaar, a Jain female ascetic. This contains six cantos and 369 poems. The later portion of the story of Perunkatai is well depicted in this short poem. It is composed in the 15th Century A.D. U.V.S and KaLakam have published it.

5. Unavailable epics

We have seen in the literary history of the Tamils that a number of works are known only by their names. All these are mentioned mostly by the famous earlier commentators They also have shown some verse forms of various works without mentioning their names. They are also not yet known. The epic works are also not an exception to this. There is no doubt that a lot of epic works have been perished.

M. Arunachalam explains that one of the reasons for the loss of literary works is the practice prevalent among the Tamils to throw all the old articles into the river on the New Year day. Further the religious feuds then prevailing and the carelessness of the people might have contributed to the loss of these valuable literary works. In epic literature also some are available only in fragments and some are known only in name. Some of the epics which are either partly available or not available are given below.

Takaduur Yaattirai :

The commentators Peeraaciriyar, Naccinaarkkiniyar, and the commentator of 'Takkayaakap Parani' mention this epic. Only 44 verses have been compiled in Purattirattu. A verse

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in the commentary of 'Takka Yaakap Para*ni*' and three poems from the commentary of Naccinaarkkiniyar are also included. So in total 48 poems are available[22]. It is a work in which prose and verse are interspersed[23]. Cermaan Perunceeral IrumpoRai, the hero of the 8th of the 'PatiRRup Pattu' one of the CaNkam Anthology, is the hero of this epic too. He wins the war against Atiyamaan and captures the Takaduur belonging to Atiyamaan. This is the story of the poem. The date of this is assigned to the 2nd century A.D. by Mayilai Seeni Venkataswamy. Nothing is known about the author.

Va*l*aiyaapati

'Va*l*aiyaapati' is a Jain work. 'Purattiraddu' has compiled 66 poems of this epic U.V.S. writes in his 'En Caritai' (Autobiography) that he has seen the manuscript once in the TiruvaaVaduturai Aatiinam. Latter when he tried for publishing it, it was not available. Most of the commentators have cited the poems of this epic as examples. The old commentary of Takkayaakap para*ni* explains that 'the words eNNanam and aNNanam are used as eNNanee and aNNanee, because the author of Takkayakap Parani thinks of Va*l*aiyaapati for his literary merit[24]. Vaiciya Puraa*n*am in its 35th Carukkam gives a story in the name of Va*l*aiyapaati. This is entirely a different one because it narrates the story connected with Saivism. The examples quoted by Adiyaarkku Nallaar[25] and Naccinaarkkiniyar[26] confirm that it is a Jain epic. The date of the epic is assigned between 9th and 10th Century A.D.

Ku*n*dalakeeci

'Nilakeeci' mentions the author of the epic 'Ku*n*dala-

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22. Mayilai Seeni Venkatasamy–MaRaintu Poona TamiL Nuurka*l* : p. 158
23. Peraciriyar – Tol : cey : 235 – Commentary
24. ..... Takkayakap Parani : 181 – Commentary
25. Atiyarkku Nallar – Cilap. 9 : 18 – Commentary
26. Naccinarkkiniyar – Tol : col : 148 Commentary

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keeci' as Naatakuptanaar. It is a Buddhist epic. Yapparunkala virutti mentions it at four places while the commentators of Viiracooliyam refers to it in two places. Niilakeeci mentions the opening lines and words of several poems of 'Kundalakeeci' to deny the debates of Kundalakeeci. More or less some hundred opening lines or words and four full poems are mentioned in Niilakeeci. In PuRattiraddu 19 of its poems have been compiled. In the 16th century A.D. TiruveRRiyuur Naanappirakaacar in his commentary on 'Civa Naanacittiyaar Parapakkam' has mentioned some of the poems of Kundalakeeci. Takkayaakap Parani's commentary also quotes as examples some of the poems. 'Kundalakeeci vatacarukkam' in Niilakeeci narrates the story of Kundalakeeci. Vaiciya puraanam also gives a story of Kundalakeeci which is entirely different from the other. Arunachalam fixes the age of this epic as the 10th Century.

Vimpa Caara katai

The story of Mahata King Vimpacaaran (540–490 B.C.) is nararated in this poem. This King is converted into Buddhism after hearing the preachings of Lord Buddha. A verse of this poem is shown in the commentary of Niilakeeci. It is also considered to belong to the 10th Century

Caanti Puraanam

Nine verses of this caanti puraanam have been compiled in PuRattiraddu. Two out of the nine poems are from Meerumantira Puraanam. It is believed to be a Jain epic which narrates the story of the 16th Tiirttankarar. It belongs to th 10th Century A.D.

Naarata Caritai :

Another Jain epic Narata caritai is believed to be the narration of the story of Naaratan found in Sri Puraanam. Eight verses of this poem have been compiled in PuRattiraddu. The period of this epic is 10th Century A.D.

Kaliyaanan katai

One of the notable epics which is known only in its name is Kaliyaanan katai. The elaborate commentary of

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YaapparuNkalam mentions its name at two places[27]. From this, it is known that this epic is of 'Nilaimandila aciriyam' metre ending with 'en' like Cilampu, PeruNkatai and Manimekalai. The age of the Kaliyaanan katai is 10th Century A. D

Paruppatam

Only the name of the poem is mentioned by Peraciriyar[28]. K. V. Jagannathan considers that the story of Paruvatan in Sri puranaam might have been narrated in this poem[29].

Puraana Caakaram

The name of this Puraanam has been noted only in YapparuNkala virutti. From this commentary, it is known that this epic has been composed in PaxRodai venpaa metre. S. Vaiyapuri Pillai holds the view that it may be a Vaitiika epic of the 12th Century A.D.

Amirtapati :

The line of this epic 'KuRRaNkal muunRum ilanaayk kunaNkad kidanaay' is mentioned in yaapparuNkala virutti. One of the main characters 'Yacastilaka Campu' of Sooma Teevar in Sanskrit is Amirtamati. It is believed that the story of this epic may be about the heroine Amirtamati or Amiirtapati. It is also a 10th Century epic.

Others :

PiNkala keeci, Kaala keeci, and Ancana Keeci are all recorded as epics of the 10th Century A.D. 'PiNkala Caritai' and 'Vaamana caritai' mentioned in the commentary on 'Navaniitap Paaddiyal[30] are also 10th Century epics.

Inscriptions have mentioned the names of some epics. Ashdataca Puraanam and Kannivana Puraanam are 11th

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27. ... Yapparunkala virutti : nur : 53,74 – Commentary
28. Peraciriyar - Tol : cey : 173 – Commentary
29. K. V. Jagannathan - Tamil Kappiyankal - p. 216
30. .. Navaniitap Paaddiyal : 66 – Commentary

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Century epics. During the same period Naaraayana Paddatittan has composed 'Rajaraja vijayam' in which the story of medieval Coolaa King Raajaraajan has been described. The 'KuloottuNka CooLan Caritam' and Puunkootai Nampi's 'Viiraanukka Vijayam' are recorded as epics of the same century

Mr. M. Arunachalam holds that most of the unavailable Tamil epics belong to the 10th Century A.D. Some of them reflect the religious feuds between the Jains and Buddhists. So we are not able to believe that all of them have been written during the 10th century itself. The 10th Century A.D. is the age of Saivism in the TamiL land as is so popularly seen from its political, religious, social and literary history. The Jain and Buddhist religions are subdued and almost extinct in the Tamil land by that time. It is therefore doubtful whether there is any possibility of having composed a lot of Jain epics during this century since there would have been no need to have resorted to such works. So the assignment of dates of the Jain epics by M. Arunachalam is not convincing and doubtful.

6. Translations

Mostly the Tamil epics are adaptations of Sanskrit epics, but works like Cilampu, Manimeekalai, Periyapuraanam and Tiruvilaiyaadal puraanam are original ones. However many of them are not direct translations. Some direct translations from Sanskrit and other languages are also available in Tamil The 'Manu Caritai' and 'Vacu Caritai' are translated from 'PirapuliNka Liilai' of Kannada.

'Paradise Lost' of Milton has been translated by P Subramania Mudaliar. Mr. S.R. Ananda Narayana Iyer has translated the famous Greek Epic Iliad by Homer and it has been published by the Madras Government Oriental Manuscripts Library in 1961. Another Homeric epic Odyssey was translated by A. Singara Velu and was published by the New Library Publications in 1968. Kalidasar's 'Ragu Vamcam', 'Kumaara Campavam' and 'Meeka Canteecam' have been translated by Jamathakni in verse.

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The earliest translated epic is 'Katampari' by Aativara Kavi from Sanskrit in 15th Century A. D. It contains 1232 poems and it was published in 1912.

7. Islamic Epics :

A notable Islamic epic is CiiRaappuraanam. Umaru Pulavar, with the help of the benovalent Ciitakkaati has composed it. Ciitakkaati died before the completion of this poem and so Abul Kaasim helps him in going through the work. So he is praised in every hundredth verse of the work. The poem describes the story of Nabi Nayakam. It contains 92 padalas and 5027 verses. The age of this epic is 17th Century A D. 'Cinrac CiiRaa' is a consequence of 'CiiRaappuraanam' by Akamatu Maraikkaayar in which he describes what Umaru Pulavar has left.

Vannap Parimalam has composed an epic called 'Mukamatiiyar Kaavyam'. It depicts the greatness of Mukamatu Nabi, Apuu Pakkar, Utumaan, and Ali. It also elucidates the Islamic Philosophy as well as the excellencies of this religion[31].

8. Christian Epics :

The Christian religion has become very popular and has spread out throughout Tamil Nadu during 18th and 19th Century A D. Simultaniously their religious thoughts have also been introduced. The Christian missionaries who were drawn into the Tamil literary would by the beauty of the language, have written books in Tamil prose and have published them. Later they have tried to compose poetry. also. Viiramaamunivar, is the first to write in poetry. Subsequently Tamilians who were converted into Christianity, continued to work for christianity in literary field. Among them the notable one is Krishna Pillai.

Teempaavani

In 1726, Viiramaamunivar composed it and in 1729 has written the commentary also. The hero of this epic is Cuucai,

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31. ..... Madras Government Oriental Manuscripts Descriptive Catalogue.

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the father of Jesus Christ. It contains three cantos, 36 patalas and 3615 poems. In 1887, 'Tempaavani vacana Kaaviyam' has also been published. Another notable book also narrates the story of Teempaavani in brief. This book called 'Teempaavani kataip porul' has been published in 1927.

Iradcaniya Yaattirikam

Krishna Pillai's (1827—1900) epic poem Iradcaniya Yaattirikam is an adaptation of John Banyan's Pilgrim's Progress'. The central character of this epic is Jesus Christ. It contains five paruvaas, 47 padalaas and 3776 verses.

Tiruvaakku Puraanam

The author of this Puraanam is Pulavar Kanagasabai of Yaalppaanam. It has been published in 1886 and contains 10 cantos. It gives the biblical thoughts and ideas in verse.

Cuvi ceezha Puraanam

It summarises the New Testament. The author of this poem is Scott, an Englishman who changes his name as Cukaattiyar due to his love for Tamil language. It is having five cantos, 60 parts (pakuti), 420 padalas and 3360 poems

Christaayanam :

John Balmar (1812 — 1883) composed it and it was published in 1865. It is a biography of Jesus Christ in four cantos and 842 verses.

Christu Maanmiyam :

It is also a biography of Jesus Christ The Luthern Mission has published it in 1891 and it contains 39 carukkaas.

Thus the Christian missioneries have tried much to compose epic poems and only Viramaamunivar and Krishna pillai succeeded. Kavi Yooki Suddhanantha Bharati's 'Ecunaatar Caritai' can also be included among the Christian iepcs.

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9. Story Poems (Ballads)

During the later part of the middle ages, some anonymous poets have composed many story poems based on folk traditions. They are all classified as ballads. They reflect their culture religion and social values

Some names of the ballads are known to us. The notable among them are, ALakeeca Raajaa katai, Kaddapomman Carittiram, Catumuka Raavanan katai, CiRuttondan katai, Cittira leeka katai, Cantari Kaliyaanam, Cukanan katai, Nala Carittiram, Naacikeetu Puraana katai, Naacikeetu Carittiram, Pacaiyammaal katai, Patumai katai, Puruuruva Cakkaravartti katai, Manmadan Carittiram, Mailraavanan katai, Meenakai Carittiram, Valliyammai katai, VeetaaLak katai, Muttup Paddan katai, Kaan Caayupu Candai, Maturai Viiran katai and Puutat Tampi Naadakam as seen from the Descriptive Catelogue of the Madras Government Manuscripts Library.

Some of the ballads have been published and they are said to have been composed by PukaLeentip Pulavari some of them are Alli Araacaani Malai, KallaLakar Ammaanai, Puleentiran Ammaanai, Nala Makaaraajan katai, Tarumar Asvameeta yaakam, Sri Krishnan Tuutu, Pulentiran Tuutu, Eeni EeRRam, Mariyaatai Reaman Katai, Kannan candai, Kattavaraayan katai Panea Pandavar Vanavaacam, PavaLak kodi Maalai, Puleentiran Kalavu Maalai, MinnoLiyaaL KuRam, Ciruttonda Paddan Katai, Mayiliraavanan Katai, Nalla TaNkaal Katai, Aaravalli cuuravalli Katai, Apimannan Cuntari Maalai, Cittira Puttrira Naayinaar Katai, Maturai Viira Cuvami Katai, Matana Kaamaraajan katai, Paarata vilaacam, Koovilan Katai, ete. Most of these poems are fragments of Itikaacaas and Puraanas. Some of them are on local heroes. These ballads have been classified under four types namely mythical, epic, historical and social.

10. Modern story poems

The modern story poems are called as Kaaviyas but they are not considered as epics like Cilappatikaaram and

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Perunkatai, Bharathiar, Kannadasan, Bharathidasan, Kavimani, Mudiyarasan, Pulavar Kuzanthai, Dr. Salai Ilanthiraiyan and Kavi Yoki Suddhanantha Bharathi are the prominent poets who have composed story poems and modern Kaavyas.

Paancaali Capatam

The 'Paancaali Capatam' of Bharathiar is based on the asseveration of Paancaali in Mahaa Bhaaratam. It symbolically represents the feelings of the people of India for freedom and is aimed at inciting patriotic feelings in the Indians. Taruman symbolically represents the old traditional King of India who strictly follows the rituals. Turiyootanan stands for British Governor and Viiman signifies the hero who fights for freedom. It contains two parts, five carukkaas and 308 verses.

Kuyil Paaddu :

Another story poem of Bharathi is 'Kuyil paaddu. It is divided into nine parts containing 732 lines. The author narrates the poem with full of imagination in a simple and beautiful language. It also represents symbolically something of the poets early life montioned in 'Cuya Caritai' Bharathis childhood love which was narrated in his 'Cuya carita' becomes a dream and the dream is exposed in the form of 'Kuyil Paaddu', the cuckoo stands for his love, the Maadan and KuraNkan signify the society and his father[32].

Paandiyan Paricu

The poem is one of the works of Bharathidasan. It has as its theme his love for Tamil, his aggressive mind against the Brahmin domination and his desire to reform the Tamil society. The poem is having 49 iyals and 361 poems in the metre of 'Venciir viruttam'.

Canciivi Paruvatattin Caaral :

This is another poetical work of Bharathidasan and contains only 420 lines. It attacks the Itikaacaas and

32. U. Linda Christy - "Kuyil Pattu – Ulaviyal Ayvu" – in Ayvut tokai – Vol. 2 – p. 91.

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puraa*n*aas. It protests against the slavery of women and insults the lack of co-operation among the TamiLians.

Puradcik kavi

Bharathidasan's 'puradcik kavi' in 505 lines is an adaptation of the Sanskrit work 'pilka*n*iiyam'. It expresses his desire to change the Brittish rule.

Viirattaay

Bharathidasan has composed it in the form of a drama containing ten scenes and 264 lines. It is closely allied to 'puradcik Kavi' in respect of its theme.

TamiLacciyin Katti :

One of the interesting stories of Bharathidasan is Tamilacciyin Katti. It has been composed in the metre of 'Aciriyam', 'ten paaNkuk ka*nn*i', 'en Ciir aaciriya viruttam' 'Paxodai Ve*n*paa', 'Kali Ve*n*paa' and Taravuk Koccakak kalippaa, and contains 40 divisions with 2026 lines. Among the story poems of Bharathidasan it is notable. It is more forceful, tasteful and beautiful than any other poem. It also expresses the high sense of justice and hospitality of the Tamils. Moreover it depicts unjust and immoral behaviour of the Northerners

Iru*n*da Viidu

Bharathidasan's 'Iru*n*da Viitu' well portrays the house of an uneducated one and by this he insists on the importance of education. His 'Kudumpa Vi*l*akku' gives a completely opposite picture. A well educated family lives prosperously and in this way he instructs the people on the needs of education.

Etirpaaraata Muttam :

Bharathidasan's 'Etirpaaraata Muttam' is a tragic love story of puuNkodi, the daughter of Valliyuur MaRainaayakan and Ponmudi, the son of Maana Naayakan. It has 32 parts and 1264 lines.

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MarumakkaL VaLi Maanmiyam

One of the excellent poetical works of Kavimani is 'MarumakkaL vaLi Maanmiyam'. It contains 11 padalaas It was published in 1942 with a preface of Prof. S. Vaiyapuri pillai. It is a satirical poem having a particular theme aiming at changing a social custom of the 'Vellaalaas' of Naancil Nadu under which one's sister's Children became the legal heirs of a person's property. He uses colloquial words and expresses the ruined state of their wealth. The language used adds literary merit to this poem.

Aati Manti — Aaddanatti

Kannadasan's story poem 'Aati Manti — Aaddanatti' is having 126 poems mostly of 'enciiR aciriya viruttam' metre. The tragic story of Aatimanti, Aaddanati and Maruti who are all mentioned in CaNkam literature and Cilappatil aaram is described in this poem with some change.

MaaNkani

Another story poem of Kannadasan is 'MaaNkani' The basic incident of this poem is the victory of Ceeran CeNkudduvan against paLaiyan. It is having a historical background but the history is uncertain and it tells the romantic story of 'AdaleeRu', the hero and the commander in Chief of the Ceeraa Army, with MaaNkani, the daughter of a dancer. The story ends in tragedy. The political situation of the time is also reflected in it. It is one of the excellent story poems of modern times

PuuNkodi

Mudiyarasan's 'puuNkodi' contains 31 Kaatais and 5233 lines. A changed form of the story of Manimeekalai is described in this poem. Manimeekalai has the preachings of Buddhist Philosophy as its main theme while puuNkodi has as its main theme the growth of Tamil language and literature. The names of characters are changed but they are all indebted to the characters of Manimeekalai. It can be considered as an epic also. It is published in 1964. It is also one of the rominent tragic poems.

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Viira Kaaviyam

Mudiyarasan's another story poem is 'Viira Kaviyam'. It contains 118 iyals and 476 poems. The author has not succeeded in this literary work. It has been published in 1970.

Paarata Cakti Mahaa Kaaviyam

It is one of the grand epics of Kavi Yoki Suddhanantha Bharathi having five cantos 136 padalaas and 31,032 lines, mostly in 'aaciriyam' metre.

The first 'citti' canto describes a man who leads a true and just path naturally. The second 'Kauri' Canto pictures the conflict between the good and the evil. The third Caatana' canto expresses the tiresome mind of a man who has suffered from battle and who wants to get peace by ascetism and follows the various religions. The fourth ,Taanava' canto depicts a tiresome man not getting peace by following the religions. He struggles with a variety of characters unable to avoid the evils and exhausted. The final 'cutta Cakti' canto elucidates the power of spiritual soul preached by the ascetics following a virtuous path and considering all as equal. By this way the world is relieved of evils, gets divine power and leads a life of celestials. Thus the five cantos instruct the national integration, and the spiritual path in which all are equals. This epic is more interesting than others to those who have thorough knowledge of religions and philosophy. Putucceeri Putu Yuka Nilaiyam published it in 1948.

Cilampin CiRu Nakai

Cilampin ciRu nakai, a poetical work of Salai Ilanthiraiyan published in 1967, is an evolution of the character PoRkollan in Cilampu. This poem follows the basic principles of 'Kanda Kaaviyam' in Hindi literature. The author himself gives a note on this in the preface. It expresses the feelings and pathetic conditions of PoRkollan which are not narrated in Cilampu. The author describes the nature of Kanda Kaaviyam too. According to this definition we can add Manimeekalai also to this type.

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Thus we see that Tamil epics have grown in a different way with the time. The ancient Tamil classics are mostly based on religions. During the middle ages poems like Itikaacaas and epics on great personages have been written. Poems of the 17th and 18th centuries are Puraa*n*aas. In Modern times, though the works are having the suffix 'Kaaviyam' in their names or are considered by the authors as Kaaviyaas, most of them are only story poems.

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EXTERNAL STRUCTURE OF TAMIL EPICS

Tandiyalankaaram denotes that the external structure of an epic should have these divisions. Carukkam, Ilampakam and Pariccetam[1]. MaaRan AlaNkaaram adds two other divisions – Kaandam and Padalam - to the above three[2]. Tandi delineates the things to be sung before beginning an epic. According to Tandi an epic should be begun with any one or all of the following: Benediction (vaaLttu) Adoration (Vanakkam) and mentioning of the content and theme (VaruporuL)[3]. MaaRan AlNkaaram adds Apology (Avaiyadakkam - words of Apology in the preface) to the above three[4]. It is pointed out in 'Panniru paadd yal' that the following poetic forms Venpaa, viruttam, akaval and Koccakak kali may be made use of in epic which is a long narrative poem[5]. Thus TamiL Grammatical works delineate the external structure of an epic.

As far as the beginning of the epics is concerned, the first Tamil epics Cilampu, peruNkatai and Manimeekalai cross the grammatical bounds of Tamil Literature. Cilampu and Manimeekalai contain a preface in each of them. This preface or 'patikam' gives us an account of the life-history of the poet, the brief summary of the epic-story, the way of construction of Kaatais and their names. These patikams are not composed by epic poets. The patikam to Cilampu points out clearly the three major themes of the epic[5], but the patikam to Manimeekalai does not speak of the theme of the epic. Two verses form the patikam to Niilakeeci. In Cintaamani, the epic poet himself has sung the preface or patikam. It presents the epic events in brief. In other epics we find prologues (paayiram). This prologue or paayiram contains invocation song, benediction, adoration,

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1. Tanti : 8 : 14 - 15 2. Maran : 76 : 1 3. Tanti ; 8 : 2
4. Maran ; 72 : 2 5. Panniru ; 348 6. Cilap. Pati : 55 - 60

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contents, apology and also a note on the place where the epic has been exhibited in assembly.

Paayirams are begun to be sung not only by epic-poets but also by those who had excellence and worthiness to write prologues. Paayirams written by epic poets come into existence only from Kampa Raamaayanam. Paayiram written by the epic poet is called 'TaRciRappup Paayiram' and that which is written by others is called 'CiRaappup paayiram'.

In the paayiram to cuulaamani, we find expressions praising the glory of Lord Arukan (God of the Jains) It points out that the epic is to deal with the story of Tividdan and thus to say in brief the contents. Also it names the place where, and the persons before whom, the epic was first exhibited and reveals the origin of the epic also[7].

The paayiram to Cintaamani contains three invocation songs namely citta caranam (homage to Siddha), Aruka caranam (homage to God Arukan), Caatu caranam (homage to Sadhu), and also two songs of apology[8].

It has become a tradition to begin everything only with adoration to God Vinaayakar since His worship by the Tamilians has come into existence. So in later epics in TamiL the adoration to God Vinaayakar is given the first place of importance.

As things are, in the epic Villi Bharatam that belongs to the late period, the epic-poet in his paayiram pays adorations to God Vinaayakar and also to the firsst Gods Brahmma, Vishnu and Siva. Besides, he prays that virtue, Tamil, Vedas, rain, Manu (the book that codifies Hindu law, ethics and jurisprudence) and the penance of devotees may flourish for ever[9]. The Paayiram to Ariccantira Puraanam pays adorations to Vinaayakar, Siva, Uma, Murukan, Kaali, and Kalaimakal[10]. The poet gives many names to Kaali – Antari, Yaamalai,

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7. Cuulaa : Paayiram : 1 – 6 8. Cin : 1 - 5
9. Villi : tar : 1 – 3 10. Aric : Paayiram : 1 - 10

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Amalai, Aalakaali, Ampikai, Maatari, Kauri, Cuuri, Vairavi, Taaruka Vairi, MataNki, Niila Kandari, Yookini, Cuuli, Niili, Naaka KaNkani, CaNkari, Vimalai, Vaalacuntari, Caamundi and Tiri cuuli.

The epic-poets express their submission in the Apologies. The author of the epic Villi Bharatam humbly says that it is sinful on his part to sing the great Bhaarataa story, that his words are more slanders, and what he sings is similar to what the blind man sees and the deaf man hears[11]. The author of Ariccantirra Puraanam says very submissively that his words are like those of a wife preaching wisdom to her husband. His words are similar to the words of thieves preaching virtues to the learned. His writing he says, is akin to the action of the mosquito to teach the white-necked kite how to fly in the sky. His words resemble the guidance given to wise persons with bright eyes, by those deprived of wisdom and eye-sight[12].

Thus benediction, adoration, contents and apology are found in the prologue or Paayiram sung by the epic poet himself. The patikams sung by persons other than the epic-poet praise and speak highly of the author. This is somewhat similar to the introduction bestowed by men of letters upon the books on criticism. Varanttaruvaar, son of Villi has written a patikam to his father's epic Villi Bharatam. Singing songs of benediction to Tamil and adoring Goddess 'Sarasvati', he begins writing the patikam[13]. Here, the wealth and fertility of the land where Villi was born[14], the excellence of Villi[15], the esteem of the patron Varapati Aadkondaan who was very hospitable to Villi[16] and also the fact that the epic was sung by Villi in deference to the request of his patron Varapati[17] all these are systematically arranged. In fine, the writer of the patikam makes mention of his own name also[18]. Thus the

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11. Villi : tar : 5 – 7 12. Aric : Payiram : 11 – 12
13. Villi : Cirap : 1 – 2 14. Ibid : 4 - 14 15. Ibid : 14 – 17
16. Ibid : 18 - 21 17. Ibid : 22 – 23

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patikam written by persons other than the author delineates to a certain extent the circumstances under which the epic was written, and the history of the author. It is significant that these informations are found in the patikams to Cilappatikaaram and Manimeekalai. Only the growth of the patikam which aimed at finding out the history of the author in Cilampu can be supposed to have later bloomed into the CiRappup Paayiram to the epic. The structures of the patikams, paayirams, and divisions of Tamil epics are given in the chart at the end of this chapter.

The opinion given by C. Kunjan Raja about the sub-divisions in the epic is not applicable to the TamiL epics. According to him in Itikaasam and Puraanam, the work is divided into books, each book being again divided into chapters or cantos. But in the grand epics of Sanskrit as in the epics of other languages there is only a division of the whole work into books or cantos with no further sub-division[19]. On the contrary, TamiL epics contain major divisions and sub-divisions. In Cilampu and PeruNkatai we find two kinds of sub-divisions. Only one sub-division is found in Manimeekalai, in Cintaamani and in Cuulaamani. The major division is named Kaandam. Moreover, these two names, – paruvam and padalam occur in epics to denote the major divisions. Paricceetam, the name that Tandi gives to the sub-division of the epic, is not at all found to have been made use of in any of the Tamil epics. In the story poems of the modern period there occur these three names - Iyal, Kaadci and Pakuti.

Though this division 'Kaatai' occurs in Cilampu, PeruNkatai and Manimeekalai, it has not been described or spoken of by the grammarians. In Cilampu twenty two divisions possess this name Kaatai to perfection, and in PeruNkatai only two MukaveLuttu Kaatai and Manampadu Kaatai containing the same name. All parts or divisions in Manimeekalai

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18. Ibid : 23
19. C. Kunjan Raja – Survey of Sanskrit Literature – p. 128

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are named Kaatais. All chapters except the last of Cintaamani bear the names of ladies.

The uniqueness found in the 'Ilampakam' in Cintaamani is also to be seen in, the major divisions of Cilampu The three cantos in Cilampu bear the names of three capital cities. But the canto division in PeruNkatai differs. These cantos Uncai and Ilaavanam are named after two capitals. Naravaana canto bears the name of Utayanan's son. The cantos Makatam and Vattavam bear the names of countries.

The sub-divisions in Cilampu contain 'UrupeRu Kaddurai, NuuRcirappup paaviram, Kaanda iRutik kaddurai and NuuRkaddurai to the epic which are not found in other epics.

Different varieties and forms of verses are spoken of in epics. Akaval metre was first used in epics. In course of time, the epic poets began to use the viruttam verse. 19 Katais in Cilampu are composed of Nilaimandila Aaciriya Verse that ends with word 'en'[20]. MaNkalavaaLttup paadal, A yeciyar Kuravai and 'Tunpa maalai' are written in the metre of mayaNkicaik koccaka kalippaa. Koccakak kalippaa is used in 'KunRak kuravai' and 'vaaLttuk kaatai'. The prosodic metre of Kalivenpaaddu is used in 'Kanaattiram uraitta Kaatai' and 'Vancina maalai'. 'Uurcuul vari' has only ayalmayaNkicaik koccakak kali and 'veedduva vari' has the metre of paxraaLicaik koccakak kalippaa. In addition to these the poetic forms of uraip paaddu, kaddurai, cintiyal venpa and taaLicai also occur

All kaatais in Manimeekalai and PeruNkatai are composed in the metre of Nilaimandila aaciriyappa ending with the word 'en'. In Cintaamani and Cuulaamani the metre called 'Viruttam' is employed.

Each line in the viruttam verse of Cuulaamani contains at least two metrical feet (ciir), but the number of metrical feet in any line does not exceed eight. This system of verse construction is found here. The war between Intiraaaman

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20. Cilap : Katais: 2-6, 8, 10-16, 22, 23, 25-28, 30

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and Kaamaceenan is sung in lines containing only two metrical feet in each of them[21]. The song of one jester[22] and the poetic passages that speak of the war between CiRiiceenan and CiRiipaalan[23] contain lines each having only three metrical feet. The vivid description of Cootimaalai's ball-play contains lines with eight metrical feet in each[24].

In Cintamani we find that each line of the viruttam verses contains metrical feet from two[25] and to six[26]. The viruttam verses in Villi Bharatam have metrica feet from two[27] to eight[28] in number. The lowest numerical strength of the metrical feet in any line in Ariccantira Puranam is four. There are also found viruttam verses in Ariccantira Puranam having eight-footed lines[29].

Viruttam verses are of different kinds. We find more Aciriya viruttam verses than other viruttams. Villi has many viruttam verses namely kalittuRai[30], Kaliviruttam[31], ¸Taravuk Koccakak Kalippaa[32], and VancittuRai[33]. Ariccantira Puranam also has Kali Viruttam[34], Koccakak klippaa[35], Kalinilait tuRai[36], and KalittuRai[37].

Grammatical works describe the epic as a long narrative poem. In accordance with this definition, epic contains three structures-succession of phrase, succession of sense, and succession of phrase and sense. These structures of succession are also found in epics composed of the verse viruttam.

In Cilampu this structure of succession is not found in a considerable measure. There is story connexion among Katais of the epic. There is no connexion between the state

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21. Cila : 1298-1303
22. Ibid : 1619-21
23. Ibid : 1351-77
24. Ibid : 1755-58
25. Cin : 565-80
26. Ibid : 2415-16
27. Villi : 7: 3: 51-78
28. Ibid : 1: 4: 1-15
29. Aric : 10: 1-25
30. Villi : 1: 2: 43-46
31. Villi : 1: 2: 100 110
32. Ibid : 2: 1; 78-83
33. Ibid : 7: 3: 51-78
34. Aric : 7: 32-60
35. Ibid : 6: 51-113
36. Ibid : 5: 97-134
37. Ibid : 5: 82-96

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of sense and phrase with which one Katai ends and the state of sense and phrase with which the next one begins.

Some Katais in Cilampu have sense – succession[38], and the Katais 25 and 26 have phrase - succession. All Katais in Manimekalai have sense – succession. Some Katais are connected closely with phrase and sense succession[39]. In perunkatai all Katais possess phrase and sense - succession. In Epics like Cintamani which is composed of only the viruttam verse, this state of succession occurs in a single verse. In Cintamani we find this state of succession in eight verses[40]. Here, the first metrical goot of the beginning line of a verse repeatedly occurs in the beginning of all the four lines, but in sense it differs. For example the word 'Kannaadi' occurs in the beginning of all the four lines in a verse (given below) and gives different meanings namely mirror (Kannaadi), twinkling eyes (Kan + aadi) searching of toddy (Kal + naadi) and locative case (Kan + aadu)

Kannadi yanna kadimaarpan civantu niinda
Kannaadi venRu kalaNkandu niyamamuRRik
Kannaadi vandu parukuNkamaL maalaimuutuurk
Kannaadi yaanaiyavar kaitoLac cenRupukkaan[41]

This construction adopted in verses reveals the poetic excellences of the epic.

The songs in Culaamani are superior to those in other epics in this respect and aspect. Here, four verses in the beginning of their first lines bear these words respectively- aaRRal[42], ellaa[43], ponnitaL[44] and vayalaampal[45]. Each word is respectively repeated in the beginning of all the four lines in each of the respective verses. But these words do not undergo any change in meaning.

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38. Cilap: Katais : 6–7; 9–10; 12-13; 17–18; 21–22; 26- 27.
39. Mani : Katais : 4–5; 5-6; 25-26; 28-29;
40. Cin : 2327-33, 1725 41. Ibid : 2327
42. Cala : 250 43. Ibid : 280
44. Ibid : 281 45. Ibid : 809

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The same structural excellence of verse is found in another four verses with their beginning words namely taamarai[46], naakam[47], kanni[48], and maiyaar[49]. But these words assume different meanings. In three verses, these pairs of metrical feet 'karuni lamani'[50], 'Va'arceN kidaiyin'[51] and Valartal maraiyaal'[52], occur in the beginning of the lines in each of the verses respectively. They do not undergo any change in their meanings. Like this, in four other verses, these pairs of metrical feet koodik kunRam[53] taamarai taNkum[54], Maalait tankeeL[55], and Aampal naanum[56] come in the beginning of the four lines in each verses respectively, and give different meanings. No change is found either in sense or in words in the first line and fourth line of some verses[57]. The first two lines are immediately repeated again to form four-lined verses[58]. There we find changes in meaning. For example in the following verse :

'nantiya cudarmani naaka miimicaip
paintukiR katalikai parantu toonRuva
nantiya cudarmani naaka miimicaip
paintukiR katalikai paranta poolumee[59]

the first two lines mean the hoisted flag of victory upon an elephant, while the same lines that the repeated immediately give the meaning of a mountainous wood replete with plantain trees. In three verses there occur three pairs of metrical feet respectively[60]. They take their respective position in the three respective verses. In one verse, pair of metrical feet occur in the beginning of each line. So they are called 'mutal nilai atukku' In another verse two metrical feet

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46. Ibid : 748
47. Ibid : 749
48. Ibid : 899
49. Ibid : 1524
50. Ibid : 807
51. Ibid : 808
52. Ibid : 810
53. Ibid : 1521
54. Ibid : 1522
55. Ibid : 1523
56. Ibid ; 1525
57. Ibid : 1619–21
58. Ibid : 953, 955, 956
59. Ibid : 953
60. Ibid : 745-47

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takes their positions in the middle of each line, and hence they are called 'idainilai atukku'. In another verse a pair of metrical feet occupies the ending of each line. Therefore they are called 'kadai nilai adukku'.

'varaivaay nivanta vadumaa vadumaa
viraivaay nivantu viriyaa viriyaa
puraivaay acumpu pularaa pularaa
iravaay irulcey idamee idamee[61]

This verse has the so called 'Kadainilai adukku'. Thus in order to heighten and intensify the poetic sensation, this prosody is made an artistic use of the author.

This kind of verse structure is also found in Vill Bhaaratam. The ending metrical foot of one verse once again comes in the beginning of the opening lines of the following verse[62]. The first two mertircal feet of the first line in a verse become the first two me tircal feet in the second line of the same verse, and the first two metrical feet in the third line become the same in the fourth line of the same verse[63]. The first two metrical feet are repeated in the beginning of the other three lines of the same verse[64]. The first metrical foot in the first line becomes the same in all the lines. This is to be seen in nine verses[65]. The metrical foot that secures such repetition undergoes change in its meaning in five verses[66]. For example, this metrical foot nakatipan[67] gives the meaning of Lord Indra, King of the serpent, King of the mountain and also Airaavatam an elephant of Lord Indra. Thus the repeated use of the same metrical foot gives succession of word and sense to the verse.

So many melodies (vari-paaddu) are found in epics. Most probably three melodies as a whole occur to glorify one subject.

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61. Ibid : 745 62. Villi : 1: 7: 70-73
63. Ibid : 7:4:33; 6:1: 22-24 64. Ibid : 4: 3: 27
65. Villi : 2:2:77; 3:1:88; 6:4:29; 7:4:101;7:5:3,6;8:1:32;8:2:138,195
66. Ibid : 1: 1: 3; 1: 7: 10; 2: 1: 15; 3: 1: 68; 4: 3: 62
67. Ibid : 1: 7: 10

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At times the second line of the melody happens to be the third line also, but this may not happen sometimes. This kind of melody occurs in Cilampu, Cintaamani, Cuulaamani and Niilakeeci. Kaanalvari veedduva vari and Uurcuul vari in Cilampu are melodies. MaNkala Vaalttup paadal, Aaycciyar Kuravai tunpa maalai, KunRak Kuravai and Vaalttuk kaatai are composed of lyrics.

In Cilampu melodies come in threes to beautify a subject[68]. In most of the melodies, the second line gets repeated to form the third line. We find in only one place, the last metrical foot of the second line alone repeated[69]. The influence of this lyrics having the so called 'Idaimadakku' over the epics like Cintaamani and Cuulamani is noteworthy.

Lyrics that come in threes to speak of a subject are found in twelve places in Cintaamani[70]. Among these, the second line that happens to be the third line (idaimadakku) secures its place in five lyrics[71]. The last metrical foot of the second line, gets repeated and becomes an idaimadakku. This is found in three places[72]. Out of these twelve lyrics of 'Koccaka orupoku' verse-type, four are amatory verses[73]. The rest are hymns to Lord Arukaa.

Similarly the 'Koccakak kali' lyrics in Cuulaamani have 'idaimadakku'. Most of them are hymns to God Arukan[74] when the poet speaks of the beauty of Cuyampirapai he uses a melody[75]. Thus the melodies in Cintaamani and CuuLaamani are as excellent and as appealing the senses as those in Cilampu.

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68. Cilap : 7: 2-4; 11-13, 20-22, 25-27, 34, 36, 43-45, 48; 12: 5-7, 12-14; 17: 23-25, 29-31; 24: 4 6; 22-24;29:17-19
69. Ibid : 17: 32-34
70. Cin : 648-50; 724-26; 732-34; 1242-44; 1245-47; 1418-20; 1467-69; 1609-11; 1698-700; 2049-51; 2561-63; 2739-41
71. Ibid : 724-26; 1609-11; 1245-47; 2561-63; 2739-41
72. Ibid : 1467-69; 1698-700; 2049-51
73. Ibid : 648-50; 724-26; 732-34; 2049-51
74. Cula : 182-84; 187-89; 214-16; 539-41 75. Ibid : 1126-28

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It is to be noted that poet in his epic narration intervenes and speaks. Vaalmiki who composed the Raamaayanam, and Vyaasar who wrote the Maha Bhaaratam closely connect themselves with their epics by becoming characters in their respective epics. ILankoo Adikal also becomes a character in the end of his epic Cilampu. Here he points out that Pattinit Teyvam (Goddess of Chastity) bestowed gracious words upon him[76]. In no other place of the epic, we find the interference of the poet. Epic events are only in indirect narration. Here and there, there occur the speeches of and the conversations between and among the characters. This kind of narration is very general in epic poetry. This plays an important part mostly in epic poetry.

As far as Manimeekalai is concerned, only some Kaatais are in indirect narrations[77]. All the other Kaatais are entirely replete with the utterance and speeches of the epic characters. The second Kaatai has the speeches of Matavi and Cittirapati. The third Katai includes the expressions of Cutamati. Kaatais 6, 7 and 8 contain the words of Goddess Manimeekalaa. The ninth Katai bears the speech of Buddha Piidikai. The eleventh katai is composed of what Tivatilakai speaks. Katais twelvth, thirteenth, fourteenth and fifteenth have only the speeches of ARavanar. The sixteenth and seventeenth Kaatais are made up of the words of Kaayacandikai The twenty second kaatai is formed by the speech of the ascetic 'Maatavar'. In Manimeekalai alone we find that the speeches of characters form separate Kaatais.

The tradition of the speech by the epic poets amidst the epic narration begins from PeruNkatai. In perunkatai we hear the voice of the poet in seven places[78]. The author o

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76. Cilap. 30:171–83

77. Mani : Katais : 1, 4, 8, 18-20

78. Perun : 2: 2: 8-9; 2: 8: 1–5; 2 : 12: 34; 3: 1: 1-3; 3: 16: 1-2; 3: 23: 1-11; 4: 4: 1–13

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Cuulaamani speaks in thirteen places in his epic[79]. This speech by the epic poet occurs in more than forty places in Cintaamani[80] Villi Bharatam contains this speech of the poet in thirty six places[81], while Aricantira Puranam has the same in eighteen places[82].

Thus the direct speech of the epic poet aims at three functions. In the first place it is very useful in giving a clear idea to the readers about the contents to be narrated. Secondly it is made use of to avoid the monotony in the epic marration and to divert the attention of the readers and thereby to remove their mental dullness. Thirdly the poet himself wonders at an epic event and utters expressions of excitement in order to clearly reveal the inner feelings of the epic characters. In all epics, these three kinds of the speeches by the poet himself are found.

Thus the beginning of the epic, the major divisions and sub-divisions of the epic, the poetic excellence made use of by the poet in the verse structure and the interference of the poet in his epic – all these give sweet sensation and superb sublimity to the epic.

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79. Cula : 2, 2, 119, 610, 827, 1070, 1131, 1291, 1331, 1555, 1749, 1841, 1889

80. Cin : 6, 29, 30, 78, 94, 100, 106, 137, 112, 117, 124, 141, 199, 298, 332, 260, 412, 572, 603, 791, 822, 850, 933, 1075, 1443, 1456, 1694, 2176, 2210, 2377, 2385, 2483, 2504, 2584, 2599, 2652, 3041, 3062, 3131, 3145, 3142, 3144.

81. Villi : 1: 1: 1: 33; 1: 4: 37; 1: 5: 1; 2: 1: 88; 2:2: 2, 113, 152, 236; 3: 1: 41, 84: 3: 3: 2, 19, 20, 126; 3: 8: 16, 20, 31; 4: 1: 80, 82; 4: 4: 2; 5: 4: 140, 168; 5:5:13; 6: 4: 41; 6: 10: 27; 7: 1: 2, 18; 7: 4: 95, 181, 207; 8: 1: 48; 9: 1: 10, 40, 10: 1; 38

82. Aric : Nat : 1; Nakarac : 1; 1: 112, 307; 2: 1-2, 15, 17; 3: 1; 4: 1, 6, 98; 7: 1, 66, 70; 9: 16

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EXTERNAL STRUCTURE OF TAMIL EPICS

No.	Epics	Payiram / Patikam	Major Division kaandam/paruvam/etc.	Sud-Division Carukkam / ilam-pakam / etc.	Verse/line
1	2	3	4	5	6
1.	Cilappatikaram	Patikam / urai peru Kaddurai / and Nuur CiRappup paayiram	Kaandam (3)	Kaatai (30)	lines-Aciriyam verse
2.	Perunkatai	——	,, (5)	,, (99)	lines-Aciriyam verse
3.	Manimeekalai	patikam	——	,, (30)	lines - Nilaimandilam verse.
4.	CuuLamani	Paayiram (Invocation, Content, apalogy, place of exhibition, origin of the epic) and patikam'	——	Carukkam (12)	Viruttam verse 2131
5.	Ciivaka Cintamani	Payiram (Homage to God, apology), and Patikam	——	Ilampakam (13)	viruttam verse 3145
6.	Niilakeeci	Payiram (worship of God apology) and patikam	——	Carukkam (9)	viruttam verse 894
7.	Kampa Raamaa-yanam	CiRappu Paayiram & TaR ciRappup paayiram.	Kaandam (6)	Padalam verse 10674 (or) 10436 (or) 116(or) 114	verse 10533

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1	2	3	4	5	6
8.	Periya Puraanam	Paayiram (Invocation, worship, apology and the name of the poet.	Kaandam(2) & Carukkam (13)	Puranam (77)	verse 4253 (or, 4286
9.	Uttara Kaandam	——	——	Carukkam 17 (or) 25	Viruttam verse 1511, 1503, 1532
10.	Yacootara Kaaviyam	Paayiram	——	Carukkam (5)	,, 330
11.	Kanta Puraanam		Kaandam (6)		,, 10345
12.	Upateeca Kaandam (gnaana varotayar)	Paayiram (Adoration)	——	Attiyaayam (85)	,, 2602
13.	Upateeca Kaandam (Kooneeriyappar)		——	Carukkam (41)	,, 4348
14.	Meerumantira Puraanam	Paayiram (Adoration) and apalogy)	——	,, (13)	,, 1405
15.	Ariccantira Venpaa	——	Kaandam (7)	——	Venpaa 304
16.	Ariccantira Puraanam	Paayiram (Invocation, adoration, and apology)	Kaandam (10)	——	Viruttam 1215
17.	Utayana Kumaara Kaaviyam	Paayiram (Praising, apology and result of the poem.	——	,, (5)	,, 369

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1.	2	3	4	5	6
18.	Nala venpaa	Paayiram (Adoration)	——	,, (3)	Venpaa 424
19.	Naidatam	CiRappup Paayiram / TaRciRappu paayiram (adoration) ...	——	Padalam (28)	Viruttam 1173
20.	Villi Bharatam	CiRappup paayiram & TaRcirappup paayiram	Paruvam (10)	Carukkam	,, 4351 4330 4339
21.	Tiruvilaiyaadal Puraanam (Perum PaRRap Puliyuur Nampi)	Paayiram (Invocation, worship, apology, patikam and origin of the epic)	——	Padalam (64)	Viruttam 1753
22.	Tiruvilaiyaadal Puraanam (Parancooti)	Paayiram (Invocation, adoration, apology, and History of the Tiruvilaiyaadal)	Kaandam (3)	,, (64)	,, 3363
23.	Tiruvaatavuradikal Puraanam	Paayiram (Invocation, worship of God)	——	Carukkam (7)	,, 546
24.	Kuurma Puraanam	Paayiram (worship of God)	Kaandam (2)	Attiyaayam (97)	,, 3717
25.	Tanikai Puraanam	Paayiram (Invocation & Adoration apology)	——	Padalam (20)	,, 3161

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1	2	3	4	5	6
26.	Ceetu Puraanam	,, ,, & Result of the puraanam.	——	Carukkam 51	,, 3438
27.	CiiRaap puraanam		——	Padalam – 92	,, 5027
28.	Iradcaniya Yaatrtikam	CiRappup paayiram & TaR CiRappup paayiram and patikam.	Paruvam (5)	,, –(47)	,, 3776
29.	Teempaavani	Paayiram (Praising, adoration, apology, origin of the epic, content of the epic)	Kaandam (3)	Padalam (35)	Viruttam 3615
30,	Tiruvaakkup Puraanam	Paayiram and Patikam	Kaandam (10)	?	?
31.	Cuvicesha Puraanam	,,	Kantam (5) & Pakuti (60)	Padalam 420	Viruttam 3360
32.	Kristaayanam	(?)	Kaandam : (4)	(?)	,, 842
33.	Paandiyan Paricu	(?)	——	iyal ...	,, 361
34.	Viirattaay	———	——	Kaatci	line 264
35	Puunkodi	———	——	Kaatai (30)	,, 5233
36.	Viira Kaaviyam	———	——	Padalam (5) & iyal (118)	Verses: 476
37.	Paarata Cakti Mahaa Kaaviyam	(?)	Kaandam (5)	Padalam (136)	Aaciriyam verse line 31, 032
38.	Iraavana Kaaviyam	———	,, (5)	,, (57)	Viruttam 3152

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AIM AND ETHICS IN EPICS

Epic poems aim at insisting a particular theme which is mostly based on worldly ethics and on religious teachings. Some epic poets particularise their aim for composing th. ir works before entering into their literary creation. Others have left it to the readers to realize their aims by their epic narration. The wrath of Achilles is the foremost theme of the famous epic Iliad of Homer. Similarly Homer's another epic Odyssey is to highlight the heroic deeds of Odyssous during his return voyage to his home land after the end of Trojan war. Poet Virgil chooses his subject 'the formation of Roman empire' in his epic poem Aeneid. The TamiL epics have themes like virtue, (aRam) wealth (poru*l*) worldly bliss (inpam) and liberation (viidu), in general and this is mostly accepted by all grammarians. All these four aspects are based on the ethical point of view. Those ethics which are refle.ted in epics are based on the social and political affairs and they insist ethics on common people as well as on politicians like princes. Religious thoughts have a prominent role while the epics on morals are depicted for the public and the princes. All religions aim at leading people in virtuous paths and so the religious ideas and thoughts are vastly used in epics in pointing out the ethics. Sometimes epic poets act as preachers for a particular religion while they go on narrating the moral values of th$_e$ folk. To insist worldly ethics for the present and the future has thus become one of the most important and valuable aspects in Tamil epics. Some epics may have this as its main purpose also.

Ilanko has many - sided purpose in narrating his epic poem Cilappatikaram. Scholars give different opinions about the purpose and aim of Cilampu. Many of them accept the three that are spoken of in the paayiram of Cilappatikaaram. According to this preface, the first aim of I*l*aNkoo is to ^{s}how that the king who unjustly behaves must be punished

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by morality or virtue as the God of Death. The second one is that the glorious chaste wife should be worshiped by great men and the last one is that the fruit of deeds committed in the previous birth will manifest during the next birth. We may classify these three as morals of politics, society and religion respectively[1].

Another group of scholars in Tamil opine that, though these three may be the aims of Cilappatikaaram, these may not be considered as the main themes on which IlaNkoo wants to insist through his epic. Thus they oppose the above view and say that the three purposes that are indicated by IlaNkoo in 'NadukaR Katai'[2] are his main aims. Here political morality has been imposed on the three kings of Tamil Nadu the Ceeraa, CooLaa and Paandiya. The first one is that virtue and chastity of women is of no use where the King has failed first to establish the reign of justice. This is insisted to the CooLaa King by the story of Kannaki Secondly he has shown to the Paandiya King who is the protecter of the southern country, to recognize that a King can no longer live when his sceptre has gone astray from the path of duty. Thirdly he points out to the Ceeraa King that the anger could never be appeased until the weight of his vow is succeeded.

M.P. Sivagnanam being a Politician opines that the aim of Cilappatikaram is a different one which is mainly connected with politics. He says that the revolutionary acts of Kannaki against the tyrant King Paandiyan who unjustly kills her husband is the foremost aim of Ilankoo in his epic Cilappatikaaram. Also it aims at insisting that each and every household wife should be ready to destory the Government if it behaves unjustly[3].

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1. Cilap. Patikam : 55 - 57
2. ,, 28 : 207 – 17
3. M.P. Sivagnanam - 'Virak Kannaki' – dt.
   ,, 'Cilappa tikaramum Tamilakamum - dt.

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Mr. M.S. Kesavan differs from this view. He holds that there is no harm or lag in the political morality during the age of Cilampu. But in the society, there live the harlots vastly which IlaNkoo considers as defects of the society of the Tamils. He wants to put an end to their truthless and affectionless life. Moreover he wants to deprive the art and lust from persons like Maatavi and to make use of the art for the prosperity and growth of the people[4].

Another suggestion is given by N. Vanamamalai on the most important purpose of IlaNkoo in narrating his poem Cilappatikaram. He says that the purpose of Ilanko is to emphasize or impart knowledge about the three doctrines that are referred to in the preface 'Patikam'. But his central idea in composing the poem is to reflect the political social and cultural traits of the ancient historical period[5].

Scholars hold that the origin of the mythological story of 'Morodock' and 'Iyamath' in Babilonia is for the Changing of the Governance of the Kingdom from Queenship to Kingship. Goddess Iyamath represents the Queenship while God Morodock who is one of the subject created by Iyamath signifies the Kingship. Actually in this story Morodock the leader of the celestial defeats and kills the superior Goddess Iyamath who acts as a tyrant and himself becomes the superior God of all. This symbolically represents the Kingship enters into the land after changing the Queenship[6].

Just like this, Mr. A. Subramaniam attempts to find out the origin of Cilappatikaram. He suggests that Cilampu reflects the struggle between the two higher societies the princely and the illustrious merchants. During the age

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4. M.S. Kesavan Cilampoli– p. 50
5. N. Vanamamalai - "Cilappatikaram parri Ilanko" in Tamil Varalarum panpatum' p - 91
6. N. Vanamamali - "Ulakap padaippuk Kataikalin muulaNkalai paRRiya oor aayvu" Arayccl Malar 2 – Ital–4 p. 372 1971 dec.

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of Cilappatikaram, the merchant has grown society to a high position and it tries to overcome the princely society in wealth and other aspects. It may be reflected from the words of Kovalan to the court gold – smith Kaavalan teevik Kaavatoor KaaRkani niivilai yidutaR kaatiyoo 'meaning' an article of mine is available for sale; it is be - fitting only to the Queen of King Pandiyan; will you be able to reckon its value? Here the question that Kovalan asks to the court Goldsmith who has good knowledge of valuable ornaments, reflects the egoism of Koovalan, a representative of the merchant tribe. So the princely society wants to suppress and subdue the growth and development of the illustrious merchants by force. The murder of Koovalan by the Paandiyaa king signifies this. Thus he traces out the origin of Cilampu and says that it should have been the main purpose of IlaNkoo in narrating the epic poem Cilappatikaaram[7].

Another view advanced is that IlaNkoo wants to highlights the defects of unsuitable marriages arranged by the parents by the story of Koovalan and kannaki That is why he begins his poem with the marriage of Koovalan with Kannaki. According to Tolkappiyam, ten common features are essential for a bride and a bridegroom to lead a happy life[8]. Amongst the ten, the one is 'equality in lustful feeling between the bride and the bridegroom'. This may not have been present in Koovalan and Kannaki. Koovalan has comparatively more lustful feeling than Kannaki. So their family life ends in tragedy. Finally we can conclude that the political, social and religious unity is also the main aim of IlaNkoo. Amongst these diverse opinions about the purpose and aim of IlaNkoo, we cannot locate anyone of these as the foremost among all These lead us to consider that he has a many sided purpose in narrating his poem Cilappatikaram. None of the

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7. A. Subramaniam – 'Culvinaic Cilampu' in Araycci malar 1 Ital 3 - p. 353.

8. Tol : Poru : mey : 25

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epics after or before Cilappatikaram has such purposes as Cilampu has. For its purpose and aim, Cilampu becomes a very good example of literary epic as the Western epics. All the theories of literary epics that are regarded in the chapter on 'Western epics' in this thesis are fully applicable to Cilappatikaram. We can strongly suggest that there is no literary epic in Tamil with the sole exception of Cilappatikaram. Other epics in Tamil mostly have ethical purposes. This may also be seen in Cilampu.

The perishable nature of human-body, wealth and youth is instilled through Maadalan to Ceeran CeNkudduvan He under lines the pershable nature of human body by pointing out the powerful kings of Ceeraa line who are not yet alive. Maadalan refers to the Ceeraa king who has waged war in the sea and cut down the Kadampu tree as a symbol of his victory, the King who has inscribed his victory flag of bow with arrow, the king Palyaanaic CelkeLu kudduvan who has performed ten sacrifices in order to give enternal bliss to poet Paalaikkautamanaar a Cankam poet, the king who has stopped the God of Death from his act of killing human-beings to a certain limit, the king who as ruled over the country yavanam and the Himaalayaas, the king who has captured the fortress called 'Akappaa'. the king who has bathed Goddess KoRRavai of 'Ayirai' — a mountain, with the water brought from the two seas in a day, and the King who has brought the genie 'Catukkapuutam' to the city Vanci. He says that all of them are perished and thereby he insists the perishable nature of human-body to CeNkudduvan.

He points out the perisable nature of wealth, by referring to the Aariya Kings who have lost their Kingdom for having uttered insulting words against the TamiL Kings. Besides the perissahable nature of youth is pointed out by him by showing the grey hair due to his old age[9]. Thus Maadalan explains the perishable nature of these three and insists on CeNknddduvan to perform virtuous sacrifice in order to get

9. Cilap : 28 : 135 – 58

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his soul free from evil and from the sufferings of birth and death[10].

He also imparts knowledge to the worshippers of the chaste Goddess Kannaki that one's good and evil deeds are the reason for their re-birth, while he reveals the re-birth of the mothers of Koovalan and Kannaki and of Maatari by sprinkling the holy water he has.

naRRiRam purintoor poRpadi eytalum
aRpulan ciRantoor paRRuvaLic ceeralum
aRappayan vilaitalum maRappayan vilaitalum
piRantavar iRattalum iRantavar piRattalum
putuva tanRe tonRiyal vaaLkkai[11]

It is also referred to in the preachings of Maadalan that the soul may attain these four kinds of births human, Celestial, animal and the inhabitants of the nether world. Matalan while insisting on the King Ceran Cenkudduvan to perform sacrifices in order to attain salvation, reveals the nature of the soul . He explains that the soul may beget the form of a celestial in the paradise. The same soul may come and take the human body in the earth. The soul which gets the human form may attain the birth of an animal. The soul which attains the animal life may be born as an inhabitant of the nether world. Thus the nature of the soul is explained[12]. Here we are informed of the four kinds of births that the soul may attain on the basis of the good or evil deeds one does.

In the concluding lines of IlaNkoo have points out several ethics.

"terivuRak keedda tiruttaku nalliir
parivum idukkanum paaNkuRa niinkumin
teyvan telimin telintoorp peenumin
poyyurai ancumin puRancoR pooRRumin
uunuun tuRamin uyirkkolai niinkumin

10. Cilap : 28 : 177 – 88
11. Cilap : 30 : 136 - 140
12. Cilap : 28 : 159 – 68

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taananceymmin tavarpala taaNkumin
ceynnanRi kollanmin tiinadpu ikaLmin
poykkari pookanmin perulmoLi niinkanmin
aRavoor avaikkalam akalaatu anukumin
piRavoor avaikkalam piLaittup peyarmin
piRarmanai ancumin piLaiyuyir oompumin
aRamanai kaamin allavai kadimin
kallum kalavum kaamamum poyyum
vellaik kooddiyam virakinil oLimin
ilamaiyum celvamum yaakkaiyum nilaiyaa
ulanaal varaiyaatu olluvatu oLiyaatu
cellum teettuk kuRutunai teedumin
mallanmaa naalattu vaaLviir iinken"[13]

Also an idea that brahmins, virtuous persons, milk cow, chaste wives, persons who are advanced in years and children should not be harmed, is mentioned in a place in Cilampu[14]. Thus the aim of Cilampu and its treatment of ethics are expressed.

We do not have any clear idea about the aim of Perunkatai, since the first and the last portions of this epic are not available. But we may suggest that its aim is to insist on political morality. Its events and background are more or less based on the politics and thereby it supports the above view. Also imposition of the Jain religion and its philosophy upon people is also considered as its aim.

Treachery should be overcome by treaching is the political morality that we come across in the story of King Utayanan. It is referred to that the king should await a favourable chance to win victory over the enemy King like the elephant expecting a chance to harm the person who has earlier done a harm to it[15]. Three ways are adopted to overcome the enemy during the days of Perunkatai. The first one is to catch hold of the enemy king as a prisoner;

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13. Cilap : 30 : 185 - 202
14. Cilap : 21 : 53 – 54
15. Perun : 1 : 43 : 11 - 12

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the second one is to destroy his kingdom and the third one is to abduct his most beloved daughter, the princes[16]. Amongst the three, Utayanan adopts the last one and thereby punishes his enemy Piraccootanan who earlier imprisoned him by showing an illusory elephant. Perunkatai also depicts that the King has heard the names of the brave and truthful body-guards (Warriors) who have protected the King[17], has adorned the medicated eye-slave[18], has seen the Cow in the front[19], has worshipped the saints[20], has accepted the medicated fragrant holy water as flower splashed by the saint with praising words[21], has heard the ethical preachings of experts[22], has perceived the political morality and the way of improving the army force, has done his duties and has enjoyed sexual union[23] and has done the daily duties without missing anything[24].

Perunkatai also denotes that those who have much attachment and true love with the King are told of the political secrets and truths and others are not[25]. It is mentioned that the political deeds and acts may not be decided while the kings are enjoying with women in sexual union or otherwise[26].

In addition to this political morality some wordly ethics are also singled out in Perunkatai. While Patumaapati is coming to worship the God of Love, the soldiers avoid Utayanan and others going along the way. At once Utayanan remembers the worldly nature. He recites in his mind that yesterday he was passing along the way in which others left and gave way to him; but to-day he was banned on the way as others who were banned on his way before. Just like this the good and evils that are attained in one's life will vanish. It will change by and by as the wheel of a cart rolls up and down[27].

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16. Perun : 1: 43: 29-32
17. Perun : 1:34:8
18. Perun : 1: 34:16
19. Perun : 1 : 34 : 16
20. Perun : 1: 34: 17-18
21. Perun : 1: 34: 19-20
22. Perun : 1: 34: 27-28
23. Perun : 1: 34: 29-31
24. Perun : 1: 34: 32
25. Perun : 2: 9: 216-17
26. Perun : 3: 14: 34-35
27. Perun ; 3: 6: 32-36

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Here the philosophy of life is spoken of.

The evils of excessive feeling in lust is also alluded to in this epic, Perunkatai. If the person who enters into an island after his difficult attempts to cross the sea by catching hold of a broken piece of wood of his boat, eats the beautiful and sweet-sighted poisoness fruit, he will get immediate death. Just like this, the things used for lust will destroy the human-body without getting the gain of one's birth. So the virtuous persons do not consider lust as a gain and thus the useless nature of love and lust is referred to in Perunkatai [28]

The duty of a friend is revealed in a place in Perunkatai by Yuuki to CaaNkiyattaay. A friend may act as a powerful hero in order to relieve his friend's languish, as a king, teacher, father, mother and elder brother in order to protect his friend from faults, as his soul to live with great unity and as an enemy in his act of rebuking[29]. The learned persons in ethics and morals do not keep their good conduct by giving their life. It is very essential to keep alive one's soul. If a danger comes to end his life, he has to keep his soul alive by relieving his good and virtuous path[30]. This ethic that Perunkatai insists is completely far from that of TirukkuRaL. 'Mayir niippin vaaLaak kavarimaan annaar, uyir niippar maanam varin'[31]. Also such moral cannot be seen in any ancient TamiL literature.

The main aim and purpose of the epic Manimeekalai. is the preachings of the Buddhist religion and its philosophy Also it blames other religions by pointing out to the falsehood and prove that Buddhism is the best[32].

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28 ,, 2:20:1-23 29. ,, 2:9:219-95

30. ,, 1:34:88-89 31. Tiruk : 969

32. Ref: 'Cillappatikaram the first available epic in this work.

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Giving food, dress and shelter are the basic morals that Manimeekalai insists. Among all ethics, the most important one that Manimeekalai insists is of giving food to persons like the blind, the deaf, the lame, the destitutes and the sick. This is revealed by the following lines :-

"mandini naalattu vaaLvoork kellaam
undi koduttoor uyirkodut tooree"[33]

"kaanaar keelaar kaalmudap paddoor
peenunar illoor pininaduk kuRRoor
yaavarum varukavenRu icaittudan uuddi"[34]

"aRamenap paduvatu yaatenak keedpin
maRavaatu itukeel mannuyirk kellaam
undiyum udaiyum uRaiyulum allatu
kandatu il"[35]

Though the epic poet Tiruttakka Teevar refers to in his preface that he is going to narrate the story of Ciivakan, he does not mention his aim in narrating his poem. But the epic story of Civaka Cintamani contains aspects of human life, that it should attain salvation by performing strong penance after fully experiencing the worldly life According to Jainism, the human soul should attain the final emancipation (Kevala naanam) at the end. This has been described in Cintaamani. Ciivakan who is born due to the fruit of his action in the previous birth, enjoys the worldly pleasures, knows the perishable nature of it, performs strong penance and finally attains salvation. During the one year journey of Ciivakan, the epic poet refers to the meanness of lust and points out the useless nature of the other religious paths[36].

One of the most important ethics that Cintamani insists is that the act of 'not killing any living creatures'. The

33. Mani : 11:95-96 34. Mani : 13:111-13
35. ,, 25:228-31
36. Ref: 'Guidence in the right path and the journey in the thesis – pp.

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person who always speaks the truth will be getting fame not only in this world but also in the paradise. Others who speak lie will be defamed in this world and in the other world. They will suffer by entering into the hell. The robbers will be split by the King's elephant's tusk. Besides, they will be bodily treated in the hell. Adultery, earning of excess of wealth, embracing of harlots and gambling, all give slander and distress. Lust, rage, and desire do not give salvation to a human being. The only way to attain liberations is to follow the path of Lord Arukan[37]. Those who take honey and meat may not do any sorts of virtuous deeds. A person who does not take drinks like toddy will be born as a king. Othrs who do not feed poor people will beget the birth of beggars[38].

The importance of birth, the certainty of death and the sufferings of a soul by attaining the four kinds of births all are explained in detail in Cintaamani. It is not easy for a soul to attain human birth. It is not as easy as the above for a soul to beget a human - form in the fertile agricultured region avoiding places like jungles and snow fields. It is too rare that a soul can get a birth of human being in a good family by avoiding the birth as persons who kill and eat the meat of animals in the desert regions. Even in the good family it is much more difficult to attain a faultless body. Amongst all, the most difficult one is the human-birth which performs penance by following the path of Lord Arukan in order to get salvation. Thus the greatness and the importance of human-birth is expressed in Cintaamani[39].

At the same time the perishable nature of human life is revealed in detailed descriptions. It ts not certain when the human life will end; it may cease at any time. A human being can attain his end when it grows in the womb of the pregnant mother in the form of embryo or at its just

37. Cin: 2869-74 38. Cin: 2927-29
39. ,, 2749-53

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grown up stage. It is also possible to get its end when it grows in the form of a tortoise. The child may breathe its last on the day of its birth; or on the day of its naming ceremony; or on the day of its learning of arts and books. The human soul will leave its body when it become a charming youth like the God of love. He can die during the time of his sexual union with a woman, or at the time of his child-birth. Persons while they are advanced in years by speaking through gesture, or by losing their boily cleaning and neatness or by opening the nine entrances of their human body may put an end to their lives. However it is sure that the human body will be placed in the crematorium on one day or other Thus the perishable nature of human body is explained to Ciivakan by the Caaranar.

The sufferings of the four kinds of birth are also spoken of by the same Caaranar First comes the sufferings in hell. The poison is the food in hell; people who do not control their sense organs fall on the spear erected on the hall and their flesh particles are scattered in all directions. The meat eaters also falls down in hell. Persons who harm living-beings are all made to climb up the thorny tree 'Iiavam' which is set fire to and burnt. They are placed on the impaling stake and their fleshes are torn to numerous particles as the numerous hair of the animal they killed. The hunters of Utumpu (a big lizard) are seized by red-dogs and made to suffer. They do not die even when their bodies are badly injured. In the mouths of those who eat the fish vaalai is poured melted copper plates. They are stopped by the pastes in the land not to go away or escape from the plaee. Persons who indulged in adultery are given melted copper toys in order to embrace them as girls. Others who enter into hell are fried by the inhabitants of the hell called 'Nirayapaalar'. Some are split into parts as the palmyra palm. Persons who enter into the pond due to thirst find only pus and suffer. The water sheds raise the blazing fire and burn the evildoers. The inhabitants of hell sink the guilty persons into the melted copper liquid.

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They grind them by putting them into the oil press. Also the sinful persons in hell are powdered by them. The murderer, the cruel hearted persons, the merciless, the person who tells that there is no other world of life except the earthly life, those who opine that there is no soul, others who do not believe in good and evil karmaas and the last one who considers the liberality in giving presents are useless, all enter into hell and suffer[40].

The troubles that occur in the animal births are as follows :- The deers are fainted by hearing the roaring of tiger. The dreadful peacocks disappear while seeing the ugly dogs having fire like eyes and a mouth containing fleshy particles. The cruel deed of sacrificing the lamb after purifying it by bath, by pasting turmeric and by wearing fragrant flower, gives troubles four times above the sufferings in the hell. Udumpu, Varaal and Vaalai lament with great grief when they are cut down to be fried. The ploughing buffalos suffer for having beaten by the peasant and pierced by the good-stick. In addition to this the crows give much pain by pecking and eating the flesh on its wound. The strong bullock suffers a lot by losing its strength in pulling the cart of great weight. Its parts are badly wounded. It falls down dead due to its inability to eat grass. The forehead of the elephant is parted by the good and is pierced by the throny stick. It also suffers being unable to fulfill its lustful feeling and things always of the she elephant. Some animals are burnt by fire and die. Elephants are killed by the lion. The conches, oystershells and stags are killed by human beings in order to get the valuable pearls for the beautiful bracelet and hari. The guilty persons kill the animals for their meat. Some are killed at the sacrificial fire and some by fishing nets. The women are giving troubles to the parrots and 'puuvais' by separating them from their races. Those who do not perform virtuous deeds, those who slander the ascetics who are performing strong penance, those

40. „ 2762-76

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who do not feed the poor, and the harlots will beget the animal birth. Thus the evils of animal-births are spoken of[41].

Then the author goes on narrating the troubles and worries of human birth. The human body contains intestines full of worms born in faeces. It has no purity at all while it is in the womb of the pregnant mother. Also it has no cleanliness and purity even when it takes birth. The men during their life time live with of sufferings by accepting the spear thrown in their chests, by climbing the impaling stake, and by being thrown to the elephants in order to win the hands of girls to fulfill their lust. The enemies are troubled much by the kings by seizing their wealth, by placing them into the fire, by putting them into the mire, by beating them with sticks, by breaking their teeth, by pulling out their eyes and by rubbing their chin on the floor like grinding sandal paste. All the actions like waging war with enemy king, protecting the country and enjoying with ladies are more or less giving troubles and sufferings to a King. The great griefs that are attained by persons like hunch-back, dwarf, cintar (slightly taller than dwarf) and persons of painful wounds from which pus comes out are uncountable. Inability to secure the things one desires separation from one's beloved and old age are also considered troubles in human births[42].

Even the birth as a celestial or a deva is a troubled one. The celestials also have worries and death. They wish to attain salvation. Their eyes wink and garlands wither fifteen days before their end. Then only they get free from sexual union and suffer. Their acts may also induce the anger of other celestials and some of them happen to serve their superior celestials. So the life in the celestial world is also an unhappy one[43].

Thus all the four births give troubles in one way or other and so the aim and moto of human birth is to secure

41. ,, 2777-89 42. ,, 2790-99
43. ,, 2800-11

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salvation in order to get eternal bliss. Thus the Caaranar imparts knowledge to Ciivakan. Besides, the Caaranar preaches the Jain religious aspects like NaRkaadci (perception), Ciilam (knowledge), taanam (liberality in giving gifts), taanappayan (gain of giving presents), Ciilappayan (gain of knowledge), Kaadcippayan (gain of perception) and liberation[44].

Tiruttakka Tevar thus introduces his religious doctrines and thereby insists some sort of virtues in the people. In the events of political affairs, some political morality has been elucidated. In the other events also these political rights are emphasised. The rights that are instilled by Vicaiyai to her son Ciivakan[45] and by Ciivakan to his son[46] are the most important that come in this category.

Ciivakan while staying at the city of Eemamaapuram of Mattima Naadu enters into the hermitage where his beloved mother performs her strong penance, and worships her. At once Vicaiyai thus explains the political morality to her son: It is right to a King to have the hands of a wealthy Chieftain's daughter or the daughter of powerful King in marriage. The King should earn wealth by getting taxes and others according to justice. He must always think of his old enemies. An efficient King should separate the enemy Kings who live with close friendship and make themselves quarrel Also he should try to separate the enemy force and get a portion of them as his supporters. All these are considered important duties of a King. He has to watch the spy by another spy. The learned people should be treated with regard by the King. The King should also try to improve his relationships. These three will give victory to a King. Victory, honour, learning and beauty are the good aspects of life that should be grown up and should be adopted by all. One who has all these aspects can get more improvement in his wealth. This wealth enables a King to have the army and the Kingdom. It leads the King to give his country a just rule

44. ,, 2812-47
45. ,, 1919-28 46. ,, 2906-10

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Further it ensures him salvation. Even the crow can win over a number of owls in day time. The powerful lion will be defeated by a fox if the circumstances are favourable. So a King should clearly know the time and place to fight with his enemy King. He should not enter into war only with his prowess and valour as the ladies may suddenly enter into action if they think Thus Vicaiyai gives advice to Ciivakan which is full of political morality.

The political morality that are enjoined by Ciivakan to his son are as follows : if a king protects the minister and virtuous in a just way, he will be getting all sorts of pleasures. He must collect taxes from people to a reasonable extent. Otherwise he and his Kingdom will be destroyed like the paddy fields devastated when an elephant enters. Though the paddy grains and drinking water are to be the soul of human-beings. the King should be considered as their life among all. The King should govern his Kingdom justly. The ruler must await a favourable chance and time to win victory over the enemy like the elephant keeping the stone thrown at it by some-body in its check to take revenge upon the mischievous persons. He has to supply things and others to fulfill the desires of the enemy King and should not reveal his idea of destroying him before he is destroyed. The King should desist from speaking lie at any time. If he speaks lies it will defame him. He should always show mercy and compassion to his ministers. He has to keep his subjects free from blame and slander If he does so, the Kings belonging to other countries will praise and worship him. Ciivakan thus imparts knowledge on politics to his son.

Nantaddan advises Patumukan to protect Ciivakan. This advice is full of political thoughts of protecting the King. He tells him that powerful weapons may be hidden in the worshipping hands, crowned heads, tears and ornaments and so all these should be avoided after keenly observing them. While protecting the King from disaster, no body should be considered as good other than the beloved

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ones. If the King desires to enjoy sextual union with girls, the latter should be completely checked and searched by old ladies. Their old ornaments and attire should be removed. They will be bathed by smearing fragrant pastes and after that they will be worn white attire, garland, sandal paste and other necessary ornaments. Then only they will be enjoyed by the King in sexual union. Before getting the garlands made of flower, sandal ornaments and attires by the King, their purity should be completely checked by rubbing them on the eyes of princely swan and on the face of the male bird 'Cakkara vaakam'. The food and water of the King should be tested by feeding it to the black monkey, before the King takes his meals. The serpent which is unable to bear a slight strike with a small stick will be able to make the very big elephant to fall dead by its bite. So the enemy is not to be considered as so easy even if he is so small like cotton, It is very essential to have self-protection always by thinking even of the small enemy as a powerful one. The followers of a King must protect him without fail and should be attached to the place like a lizard holds the place where it stays. They must feed him like a mother, must keep his virtuous path like an ascetic must control his sense organs like tortoise, must rebuke him like an enemy when he behaves unjustly and must entertain him like a wife by food and others. Thus the ways of protecting a King are advised to Patumukan by Nantaddan[47].

Cuulaamani also speaks of the sufferings of the four births like Cintaamani. In portraying this aspect Cuulamani stands first. The epic poet has composed several poems in order to reveal these sufferings. It follows in the arrangement of these four births.

The deep sorrows that a soul attain in hell are discussed in thirty-two poems. Hell is divided into seven and is furher divided into forty-nine. The wives who illegally enjoy with other men in sexual union in the night are given burnt metal plates to embrace and are troubled much. The melted copper

47. „ 1889-96

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plates are stuffed into the mouth of the fish-eaters. The flesh eaters who kill sheep and other animals are cut down into pieces and are given to them to eat. Those who seize the goods of weak persons are smashed by a throng hammer. Thus the sufferings in hell are spoken of. Persons like murderers, persons who indulged in adultery, the greedy who desire the wealth of others, the cruel, the persons who earn money by immoral and unjust ways, the evildoers who do not perform virtuous deeds, the sinful persons who kill fish, the guilty persons who slander the learned poets and those who get the punishment of murder, all are forced to enter into the abyss[48]. Just like this, the suffering in hades are also narrated in 'Yacootara Kaaviyam'

In the animal birth, the sufferings of creatures having one to five senses are spoken of. Mostly the troubles of animals are noted. It can be classified into three types. The first one is of their pains of carrying a load. Secondly they suffer when split and cut into pieces for meat. Thirdly they attain great grief while they are sacrificed to a deity. The imposters dressed as saints who dissimulate their misdeeds, the unjust merchants who get more while purchasing and give less while selling, the mean persons who do not have grace and mercy and who always think of doing cruel deeds against others, the persons who desire wealth and who give much troubles to those who are against their wishes, the murderers, the evildoers who destroy relatives, the persons who tell that there is no soul and no re-birth, and others who say that there is no virtue and evil-all are born as animals and get much worries[49].

Thirdly the endurance of human-birth is spoken of in sixty seven verses Mankind are of five types namely Ceekar, Milaiccar, Manitar, Tippiyar and Pooka manitar. The nature of these human-beings is narrated separately[50]. It is also noted that all worldly p'easures that human-beings enjoy will

48. Cuulaa: 1924-56 49. Cuulaa: 1957-71
50. ,, 1973-88

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perish. The gain of religious austerity and the nature of the four aspects namely taanam (liberality or generosity in giving gifts), tavam (penance), Ciilam (knowledge), and oLukkam (behaviour) are expressed exquisitely.

In the description of taanan, the act of feeding the ascetic, the nature and habit of persons who come and get gifts, the good-hearted nature of the benevolent persons' the gain that is attained by a person who feeds others, the evil of giving presents to the evildoers, and the good result of benevolence given to a saint are all narrated deeply[51].

The religious austerity is of three types namely anuviratam, Kunaviratam and cittaviratam. All these three are further classified into five, three and four respectively. The greatness of having the austerity of non-killing of creatures, of penance, and of virtues are expressed. Besides compassion, clearness, devotion, fame, penance, true knowledge, meditation - all the seven virtuous path are described here[52]

Finally the misery in the celestial - birth is given. The ten kinds of pavanars, the eight kinds of viyantarar the five types of astrologer and sixteen varieties of karapakar are the four groups, under celestials. Among the celestials, nine are the great. Another nine are greater than the above. these nine are comparatively less excellent than the other five. Above the five, there come the eight devas who are the highest. The nature of the four devas are also narrated here. The devas are good and very keen in perception and so the enemy can never come near them. The household wives who do not take toddy and honey and who do not give harm to their husbands and lead a benevolent life will attain this celestial birth. They get the eight mystic powers and strength. The celestials are capable of contracting their body to a minute particle and of expanding them

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51. „ 1993-2001 52. „ 2002-38

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to a gigantic figure. However, they will die once and so this celestial birth is also a troubled one. So if one performs penance by following the good perception, he will surely attain salvation.

The preachings of the Caaranar to king Cuvalanacad are also akin to this type. Here it is alluded that the births are numerous; the soul attains birth and death and suffer till it follows the virtuous path. 'naRkaadci' (good perception), 'Nalnanam' (true knowledge) and 'nal oLukkam' (good conduct and behaviour) are the true aspects that will remove disease, advancement in years, and the fruits of deeds that are done in the previous birth and enable a person to attain liberation. Thus the Jain religious thoughts are vividly expressed in Cuulaamani[53].

Political moralities are insisted only in two places in Cuulaamani. First it is revealed in the words of advice of Catavintu, an astrologer, while he points out the evils of lust to Accuvakandan[54]. Secondly it comes from the words of Paayapati who decides to perform penance. He reveals to his sons the perishable nature of wealth and governance[55]. The political rights that are adopted in battle, embassy, etc. are referred to in the respective chapters.

Political morality that is advised to Accuvakandan by Catavintu is as follows : The most important duty of a King is to destroy the eternal enmity like lust, anger, strong desire, stupor, haughtiness and enmity. Good knowledge stands for the sun, virtue signifies water, wealth earned in a just way represents lotus, the pride of the king becomes dew-drops and the dew like pride destroys the lotus like wealth by falling on it. Thus the evils of haughtiness are depicted.

Political thoughts that Payaapati imparts to his sons are as follows : To those who do not have money and wealth, worldly pleasure is impossible. Likewise the person who does

53. Cuulaa : 198—202 54. Cuulaa : 622—29
55. Cuulaa : 2082—92

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not have mercy and compassion cannot get the fruits of virtues. True knowledge will not be attained by people who do not learn good books of morals and ethics. The Goddess of wealth does not stay with a man who does not have such knowledge. She herself does not have the nature of staying with a particular person. Just like the prostitute who mercilessly leaves the man she enjoyed sexual union with if all his wealth are lost the Goddess of wealth abandons her men at any time without any grace. Good qualities like love and affection, virtuous path, benevolence and truth of a person will take leave of him if he over enjoys with great confidence and belief about the stability of Goddess Tirumakal like the wealth that gets relief from the lustful person who enjoys with a harlot. In the place of good aspects, the evil qualities like anger, pride, hatred, and the habit of insulting learned scholars will dominate in their mind. Thus he says and advises his sons 'don't have a desire for wealth; be of love and affection with learned scholars'.

Next he points out the perishable nature of governing the Kingdom. Mother earth does not go and join persons after knowing their good and evil natures. She is available to those who are having cunning or secret plans. She is having the nature of enjoying one by one with new princes. Her abandoned husband like Kings are uncountable like the sand spread on lands. The King who protects her, does not have the right to enjoy her throughout. She also has no affection or love for her protector-the King. She lives holding-out her hands to a King who gets the right to enjoy with her. She enjoys with a new prince in the same day that her old prince is dead. Payaapati thus explains the perishable nature of the land and advises his sons, 'don't have love and affection and desire for the mother land by thinking it as an immovable property'[56].

In Villi Bharatam, the author points out his aim of composing his poem in his preface (Paayiram) that in between

56. Cuulaa : 2088—92

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the story of Bharatam, there are found references about God Tirumaal and so he has composed it[57]. In support of this, we find more reference in Villi Bhaaratam. First comes the songs of adoration on God that he places them in the opening stanzas of each carukkam. Among the 49 Carukkams in this epic, 36 are having such adoration songs in the beginning[58]. Scholars suggest that the rest of the Carukkams also might have contained such adoration songs, All the above mentioned songs are indebted of God Tirumaal and they uphold the deeds of his incarnations. Also these songs are an embodiment of his devotional spirit. If we collect and compile all these songs in separate headings, they will become a very good devotiona literature or poem in short.

Secondly more references are seen about God Tirumaal and his incarnations and the events of Raamaayanam[59] Thirdly the poet has composed poems in a more expressive and devotional spirit in the places where the events and actions of Krishnan are involved. The 'Krishnan Tuutuvidu carukkam' stands as a good example for this. Here the gigantic figure of God Krishnan is highly expressed with elevated sensation.

Turiyootanan treacherously plans to kill Krishnan by digging a deep pit to make Krishnan fall into it. When Krishnan comes to know of the secret plan of Turiyootanan he gets ferocious and begins to tremble with rage. He takes his gigantic form. His feet touch the under world and troubles the inhabitants of the world. The wrestler, giant, warriors with sword and bow who are hidden in the subterranean chamber

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57. Villi : taRciRap : 9

58. Villi : 1: 2: 1, 4: 1, 6: 1; 2: 1: 1, 2: 1; 3: 3: 1. 4: 1,
8: 1; 4: 1: 1, 4: 1, 5: 1; 5: 1: 1, 2: 1,
3: 1, 4: 1, 5: 1, 6: 1, 7: 1; 6: 1 : 1,
2: 1, 3: 1, 4: 1, 5: 1, 6: 1, 7: 1
8: 1, 9: 1, 10: 1; 7: 1: 1 2: 1,
3: 1, 4: 1; 8: 1: 1, 2: 1; 9: 1: 1

59. See 'Mythology' in this work.

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in order to end the life of Krishnan are all crushed by his feet. The warriors having the bow have their heads cut down and they look as if the wings of the mountain Meeru are cut off by Vaayudeeva (God of Air). The sword fighters lose their shoulders and they seem like the mountain, the wings of which are cut down by Lord Indra. There is a hole in the chest of a hero having spear and he appears as if the mountain Kiravuncam is attacked by God Murukan. The heroes of Pappara Kingdom are thrown away by his foot-nails, like the heap of bones of giant Tuntupi is scattered and flied away by Rama's foot. The giants are kicked with his foot and they look as if the diminishing mountnin 'Vintiyam' is pressed by saint Akattiyar. The heroes of lance are whirled and thrown away like the churning of the milky ocean with mountain Meeru. The wrestlers are split by his fingers and they fell on the sea of blood like the stones placed in the depths of sea by the great army of monkeys in order to cross it. His hands can bale the water in the sea, pluck the flower of KaRpakam tree, dash thc eight elephants that carry the earth, break the eight mountains and whirl the mountain Meeru. His laughing sound is heard like thunder, uproaring of the aeon flood and storm. One of his hands holds the conch 'Valampuri' and sounds it. One throws the weapon axe. A few hands take the arrow. His bow is bent by some of his hands. Other hands hold a variety of weapons like Valai, eudgel, spear, pestle, vacciram, plough-share, throny weapon, lance, sword, discus, missile, club, etc. Some take the shileld and others whirl the sword. Other weapons are thrown by some hands. The mace is taken to fight in a few hands. Weapons like trident and paacam are used by other hands. The anklet is worn in his food by some. Some of his hands adorn the garland on his shoulders. Some arrange the ornaments of his chest. His finger points out the enemie and it gives them fear. The devas and saints are very happy and chant the Vedic hymns while they happen to see his gigantic form. The celestials, the inhabitants of the nether world, Viiduman and Karnan beg him to subdue his rage.

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The gigantic from of Krishnan is thus pictured vividly[60], and this description contains all sorts of poetic excellences.

Fourthly the author praises Krishnan through the words of Lord Siva. While Krishnan and Arccunan pass through the air to 'Kayilai', Arccunan tells him to perform his usual worship of God Siva. At once Krishnan replies, 'worship me', you may see that we two are one and the same'. As advised by God Krishnan, Arccunan adores him supposing him to be God Siva[61]. When they reach Kayilai, Arccunan happens to see the garland on the neck of God Siva[62] which was on the neck of God Krishnan on his way. Here God Siva openly praises God Krishnan[63]. When the God of Virtue protects the life of Karnan in the war, God Krishnan receives all the gains of his benevolance and shows his gigantic from to Karnan. The author makes use of this change and adores God Krishnan highly through the speech of Karnan[64]. Scholars opine that Villi Puttuuraar does not want to sing the death of God Krishnan by the arrow of an unknown hunter and concludes his poem in ten 'paruvaas'. This also helps us to conclude that the aim of Villi is to praise God Tirumaal and his incarnations.

Besides, the story of Villi Bhaaratam also leads us to the above conclusion. The action of Lord Krishnan becomes the basic reason for all the events in this epic. If Krishnan is not there, there is no Villi Bhaaratam[65]. It is pointed out in a place by Cakaateevan. Krishnan asks him to stop the Bharata war. Immediately he replies, 'there is none to stop the war except you, you have decided to wage Bharata war to destroy all and thereby reduce the load of the mother land. If it is possible to make Karnan govern the Kingdom, killing Arccunan and removing the tresses of Tiraupati and

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60. Villi : 2: 2: 191—212
61. Villi 7: 3: 198—99
62. Villi 7: 3: 211
63. Villi 7: 3: 216, 219—20
64. Villi 8: 2: 244—49
65. Ref : Mythology in this thesis—p.

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also tying you, the Bhaarataa war will not happen'[66]. Thus the author aims at insisting on the importance of his role and thereby reveals his purpose. Thus we see the aim and purpose of Villi, is not many-sided as Cl'ampu.

More or less the aim and ethics that are insisted in other epics are similar but in Villi Bhaaratam they go in a different way. Some morals and virtues mainly relating to human life are spoken of in Villi Bhaaratam. It refers to these ethics in two ways by pointing out the good and evil nature of human-beings

The illusions will disappear in the hearts of virtuous persons[67]. The goods that are distributed to learned scholars in virtues and morals will be useful to all[68]. Knowledge, truth, purity, love and affection, mercy and compassion, patience, experience, education or learning, penance, justice, dignity, and heroism - all these good qualities if possessed by a man, will enable him to go and enter into the city of Alakaapuri of Lord Kupeeran. There he will fulfill his desires[69]. Hospitality is the duty in a family life. Just like this, the duty of rich persons is to give literally[70] Thus some worldly ethics are referred to by pointing out the good.

In Villi Bharatam, morals and ethics are mainly insisted by referring to the evils of one's deed People who do not perform perance, the merciless, those who do not proceed in the virtuous path, and those who do not keep their words-all these will not get fame[71] The evildoers who do not care for virtuous path will be destroyed[72].

The treacherous minister, the person who does not take care of the good preachings of the virtuous but behave in his own way, he who does not show his gratitude to one's help, and he who turns against those who fed him once-all must

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66. Villi : 5 : 4: 33—35
67. Villi : 3: 2: 85
68. Villi : 3: 2: 88
69. Villi : 3: 3: 44
70. Villi : 6: 8: 17
71. Villi : 3: 3: 43
72. Villi : 3: 4: 20

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go hell[73]. The person who speaks against justice in the law court, the foolish son who speaks against his father's words, and the son who feeds his hunger instead of feeding his hungry mother, and the man who is guilty of giving troubles to the refuge – all enter into hell[74].

The following actions - to get furious, to blame others by pointing out their faults, to doubt friends, to gamble, to act against one's promise and to commit faults - are all considered evil doings[75]. The habit of gambling will destroy all the greatness and good qualities of a person like leadership, fortitude, strength, noble lineage, dignity, wealth, fame family status, pleasure, beauty, good character, conduct, excellences and knowledge. So the people who learn ethics and morals, and the political counsellors consider them sinful acts[76].

Wife, children, love and affection, relationship, fame, wealth, strength, beauty, penance and the fruits of virtuous deeds - all will completely vanish if a person tells a lie[77]. The wealth of a miser who does not give alms will decrease[78]. These people forget the perishable nature of wealth and consider it as an immovable one and thereby they suffer by falling into the abyss[79].

Learned Scholars, damsels, benevolent persons, heroes, princes, and saints do not care for castes, There is no such difference for them. It is quite wrong to differentiate among people by caste. God Tirumaal appears in a pillar; God Siva is born in a bamboo; Saint Akattiyar and Turoonar take their births in pitchers, God Murugan and the brahmin Kirupaaccaariyaar are born in Kusa grass. Thus says Turiyootanan and he insist that it is not good to differentiate people according to their family and place of birth[80].

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73. Villi : 5: 4: 109
74. Villi : 7: 3: 180-83
75. Villi : 2: 2: 162
76. Villi : 2: 2: 65, 67
77. Villi : 7: 5: 23
78. Villi : 3: 2: 88
79. Villi : 5: 3: 6
80. Villi : 1: 3: 68-69

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Krishnan asks the Paandavaas to reveal their ideas and thoughts at a certain moment without hiding anything in order o keep them alive from the fury of saint Amittira Munivar Here the words of Taruman, Viman, Arccunan, Nakulan and Tiraupati are based on the ethical point of view. The speech of Cakaateevan reveals his knowledge of philosophy.

"Truth, virtues and patience may get success in this orld; evils, lie, anger and the Asuraas may be defeated'. aruman thus reveals his mind in a specific movement. iman expresses his thoughts that his mind considers other's ves as his own mother, other's wealth as the fruit 'eddi', other's words of slandering as his degrading d other's sorrows as his own. Arccunan makes of his rtfelt thinking that to keep one's dignity by losing even soul will give him fame and a noble birth. Nakulan otes his mood that he considers the uneducated as a semlling flower of the tree palaacam even if he belongs good and wealthy family and is also having other ness. Tiraupati reveals her heart as follows: 'my desires another husband even if I have five: in this the chastity of women is possible only by the lack of otherwise it is impossible'. These words of Tiraupati ls the unsteadiness and the fickle nature of females[81].

It is referred to in a place that if a person who helps r, does a bad turn to one who has helped him, it e forgivable. It is the duty of a virtuous person. But ean person at once gets great rage and tries to destroy

Some political morality are also alluded to Bhaaratam. The ability to act, sense of justice, learning, for tactful advice, generosity, manliness, exertion, nd virtues - all are pointed out as the good qualities t kings[82]. To make clear that one is good though

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: 3: 7: 16–21
: 2: 2; 129

82. Villi : 4: 5: 6

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he is not such, to have doubt upon a person who is already clearly known as good, to consider a friend as an enemy and to accept an enemy as a friend - all are not advisable to a just king[84]. The coparcener who turns against king is more dangerous than the enemy[85]. The political thoughts are thus referred to in Villi Bhaaratam.

The philosophy on life is also spoken of in Villi Bharatam. As advised by God Krishnan, Cakaateevan reveals his heart as follows: 'In this world the word of truth is the mother; knowledge is the father; virtuous deeds are brothers; mercy and compassion are the only friends, peace of mind is the wife; patience becomes the son; there is no other relationships except these six in this world[86] Cakaateevan thus expresses his philosophical thoughts on life.

Aruccunan in the beginning of Bhaarataa war refuses to fight against his relatives. At this time God Krishnan imparts knowledge on philosophy of life. 'Illusion, the mother begets the child, the mind. He suppresses the knowledge not to appear. The love and affection shown to parents are based on mind. The mind experiences the five senses through the five sense-organs. It mingles with the three habits namely Cattuvam', 'rajaas' and tamaas' and with six supporters namely lust, anger, avarice, infatuation, haughtiness and envy or malice and thus it governs the human-being Pure knowledge appears only when it sleeps. Those who attain this knowledge will be the real scholar. All human souls have divine souls to a considerable extent. Among these, some are considered friends and some are classified as enemies and this is mere illusion. God acts almost entering in all human bodies', God Krishnan thus explains and reveals 'I am the God and I spread my races all over the world. I am also the Vedic God; I do not leave you, so you can proceed in your duty'[87].

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84. Villi : 2: 2: 72
85. Villi : 3: 1: 22
86. Villi : 3: 7: 20
87. Villi : 6: 1: 2-7

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The Paandavaas are motified greatly when Apimanyu is killed in the battle and they are pacified by saint Vyasar. Here the philosophy on life is revealed by the saint. 'All relationships like father, mother. etc., are illusions. There is no house where the soul is born. All mothers should bring up their children without any exception. So the philosophers do not worry much when the soul leaves a body. We do not know about our relations in our previous births as well as our re-births. So to suffer for the relationships that are accidental to this birth alone is not quite reasonable. A person who has the knowledge of the three divisions of time past, present and feature does not worry about it'. Saint Vyaasar thus pacifies them by explaining the nature of human soul[88].

In the speech of Tirutaraaddiran, the philosophy on the perishable nature of human - being and the idea of salvation are noted. 'It is not easy to attain human birth. This birth alone can gain salvation to the soul. In human birth it is rare to have the good knowledge for getting salvation'. Tirutaraaddiran thus says and he advises Taruman as follows : 'You are an embodiment of this rare knowledge. So it is better for you to perform the ways to attain liberation by renouncing the worldly desires, like governing the country, women and wealth[89]. Thus in Villi Bhaaratam some of the worldly ethics and morals are treated and the philosophy too.

Though the epic poet of Ariccantira Puraanam expresses his aim in his preface that he is going to narrate the story of Ariccantiran[90], he does not mention for what purpose he selects the story of Ariccantiran for his work. When we go through the story of this poem, we find some ethics are insisted. 'Whatever may be the situation or sufferings, one should always speak the truth, no body should act against justice and truth. This is the aim and purpose that the poet wants to insists. This is revealed in many places by the author himself. Besides, the chastity of both men and women is noted in relating its aim.

88. Villi : 9: 3: 170
89. Villi : 5; 3: 6-10
90. Aric : payiram : 13-14

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Unfortunately, the chance goes to Ariccantiran to execute the punishment, to his wife Cantiramati. He drags her to the place of murdering. There appears saint Vicuvaa- uittiran and says 'you can regain your Kingdom and live appily ever after''. By saying that you do not present your ingdom to me or by doing marriage with my daughters'. 'iccantiran not only refuses his request but also reveals uth - speaking is my meditation; I do not know by going uinst truth and justice; and I could not abandon my own bit of speaking truth', Moreover he adds,

'pati iLantaanum paalanii iLantaanum padaitta
niti iLantaanum ininamak kulatena ninaikkum
kati iLakkinum kaddurai iLakkileem'.

he reveals his habit of speaking truth[91].

Next when he cuts down the head of his own beloved Cantiramati. he says, if it is true that God Siva is the or God among all in the world, if His speech is the edas, if truth-speaking is the most powerful ethic in the if it is to be the meditation of mine, and if she amati) is a chaste wife. she could get life. If all these ong she may get death[92].

On the way to Kaaci after losing all their wealth, tiran and Cantiramati are troubled much by t Vicuvaamittiran. At the instigation of this saint, the Fire sets fire to the jungle through which they pass and Cantiramati begins to fall on it dead in order to other lives. Before doing this she says.

aRaivaLi kadantee maakil varuvirun tikaLntee maakil
aRaivaLi ceyyee maakil muupparai ikaLntee maakil
Karmanai nayantee maakil piRarmaanam vaittee maakil
Kaicila ceytee maakiR kol[93].

8: 125-130

8: 135-36 93. Aric : 6: 151

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Thus she says and falls into the fire, but the fire does not burn her. Besides, the Fire God says that he could not trouble the chaste wife Cantiramati and Aricantiran, the King of justice who follows the virtuous path[94].

Moreover, most of the events in this epic are created by saint Vicuvaamittiran in order to make Ariccantiran a false King. Saint Vaciddan upholds Ariccantiran as an embodiment of virtuous qualities. He is a man of principles who does not even see others' wives. He is at the head of all fame, he is the embodiment of Vedas; he is the seed of justice; he does not go beyond the rules in the book of 'Manu' and he is the peak of patience. Besides he adds that Aricantiran is the man of truth who could not do any evil deeds[95]. Hearing these words, saint Vicuvaamittiran, due to his enmity with Saint Vaciddan degrades Ariccantiran badly. He says that Aricantiran is a cruel man, a liar, an useless man, an adulterer, thief. cheat mean person, man of guilty conscience and of impatience and devoid of excellencies[96]. Both are discussing so heatedly that the events of the story commence. This heated discussion between the two saints is the fundamental reason for the events of the epic. We may be sure, when we see all these things, that the main aim of Ariccantira Puraanam is to insist on speaking truth.

Thus all epics in Tamil are insisting on moral values, ethical thoughts and virtuous deeds and they impart knowledge on philosophy of life in a religious background.

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94. Aric : 6: 136 95. Aric : 2: 33,36
96. Aric : 2: 35

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SENTIMENT OF PATHOS

According to Tolkaappiyam, a poetical work is to reflect the eight kinds of sentiments or physio revelations namely laughter, pathos, despisedness, wonder, fear, fortitude, anger and joy[1]. Sanskrit grammatical works term this feature as 'rasam' or 'cuvai'. Mr. Kothandabani Pillai however differs from this view by saying that the term 'meyppaadu' referred to in Tolkaappiyam is entirely different from the theory of 'rasam' as expressed in Sanskrit[2]. Caantam meaning 'mildness' or 'meekness' is included as the ninth sentiment in addition to the above eight sentiments[3]. Devotion is added as the tenth sentiment bringing the total kinds of sentiment of poetical work.

Poets adopt two methods in portraying these sentiments. One is to describe the the physio revelation of the characters and the other is to make the readers have these sentiments through the narration. In literature, the first one is mainly followed. It is rare that the reader of a poem may get the same sentiment that the character of the poem gets.

Among all the sentiments, pathos tends to stir up the excitable and emotional feelings of the readers more than any other sentiment. Then comes fortitude, joy and laughter in instigating the feelings of the readers. The readers realising these sentiments, find self-satisfaction that the poet has done his part well and they enjoy the literary beauty and its sense of elevation. These sentiments are to be so narrated as to give such a satisfaction to the the readers and this leads to the success of the literary work.

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1. Tol : Porul : mey : 3
2. K. Kothandabani pillai — 'Kamparum Meyppaaddiyalum' pp. 1—5
   J. G. N. Dawson — 'Cilampil Meyppaadukal' —pp. 1—12
3. Kalaik Kalanciyam — Vol, 5 — p. 110

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Scholars epine that all these sentiments should be revealed in epic poems. "There are nine kinds of physio revelations seen in the epics. Amongst these, joy, pathos and fortitude are the three which are mainly noted for a gxand epic. The epics which do not have any one of these three, will not be giving pleasure and interest to the readers. In epics, these three must come in a greater level and it will suffice if, the others are seen in a smaller extent[4].

Generally most of the epics have been composed to have the sentiments — the pathos, joy, fortitude and devotion. Descriptions about shady-grove, bathing (Niiraadal) sexual union, praising of the bride and the proeession in epics depict the sentiment of joy. The march of the army and the battle scenes reveal the senttiment of fortitude. The lyric songs (varippaadal) and the religious doctrines and preachings narrated in epics present the sentiment of devotion. In Cilampu the adoration of Lord Arukan by saintly Kavunti[5], the preachings of the Jain ascetics the Caaranar[6], and the songs of adoration on God Kannan in the Kaatai 'Aaycciyar Kuravai', those on Goddess KoRRavai in Veedduva Vari' are examples of the physio revelation called devotion. Periya Puranam is completely based on this sentiment.

The sentiment of pathos is reflected in epics in three ways namely the pathos of the nature, that of the people, and that of the lamentaion of the epic characters. In the first type nature is depicted as feeling sorry at the destiny of epic characters who are subjected to a tragic end or a great loss. In the second type, the lamentation of the people with anguish is portrayed when they happen to see the pitiable condition of the epic characters. The Characters lament only when they are distressed by others or when they lose something of their own. All the three methods are adopted in

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4. Panditamani M. Kathiresan Chettiar — "Cilappatikaarak Kaappiya ilakkanam" — Centamil — Vol : 43 part 3 — p. 43
5. Cilap : 10: 194—208 6. Cilap : 10: 170—191

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presenting the sentiment of pathos both in Cintaamani and Ariccantira puraanam. In Cintaamani the lamentation of the people is described as the description of women in the seven stages' Cilampu narrates this sentiment of pathos briefly by following these three methods. The lamentation of nature does not occur both in Perunkatai and Villi Bhaaratam. Cuulaaman. speaks of the lamentation of the epic charactersal one.

The Lamentation of Nature

The actions of nature and of the living creatures are used in epics traditionally as an epic feature. It is expressed in epics that the trees are speaking while the birds and animals are acting as human-beings. This is common to all the epics belonging to all nations and languages. In Mahaa Bhaaratam the young ones of the bird CaarNkyan are speaking like human beings and in Raamaayanam monkey characters like Vaali, Cukkiriivan, and Anuman, act as human characters. Just like this, the epic narrates that some living creatures suffer due to the tragic end of the epic characters.

In Cilampu, the river Vaiyai, knowing the tragic end of Koovalan and Kannaki, suffers like a woman by hiding her tears with flowers[7]. The blue and white water lilies tremble with tears[8]. The magnificient flag of King Paandiyan which signifies the symbol of his victory by its waving makes a sign not to come like a sign shown by hands in order to stop one who comes[9]. These actions of nature foretell the coming events of the tragic and of Koovalan and the unavoidable distress to Kannaki due to the death of Koovalan.

In Cintaamani the trees are depicted as suffering and shedding tears when they happen to see the great grief and mental agitation of Vicaiyai when she descends in the crematorium by the flying machine in the shape of a peacock[10]. While seeing the pathetic condition of Vicaiyai

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7. Cilap : 13 : 173
8. Cilap : 13 : 188
9. Cilap : 13 : 190
10. Cin : 312

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who has lost her young child Ciivakan, swans, peacocks and deer cry with immense sorrow[11]. These two allusions depict the pathetic condition of Vicaiyai.

Nature suffers much when it comes to know of the coming tragic events of the epic. In picturing this, the Puraanam reflects Cilappatikaaram. When the saint Vicuvamittiran enters the Kingdom of Ariccantiran, the south wind by making the sound 'Calacala' trembles with fear, and reveals that the saint has come to destroy the Kingdom. The tanks, ponds and groves are shivering with fear. The young monkeys leave the shady-grove. The birds in the ponds make no sound due to fear. The fish leave the places where they are taking rest. The plantain trees and paddy-plants bend their heads. The storeyed houses, mountain, assemblies, fortress, moats and dancing theatres quiver dreadfully[12].

Thus in epics, nature is used to depict the sentiment of pathos and to foretell the tragic ends of the epic characters.

The Voice of people

The voice of Common folk is introduced in epics only for three purposes - to regret the tragic events, to enjoy the happy events and to lament due to love-sickness (for women alone). The last two are narrated when describing the procession or marriage of the epic hero. The people who get deep sorrow when they happen to see the great loss or tragic end of the epic characters, regret much and this becomes one of the ways of expressing the sentiment of pathos in an epic. This is sung by almost all the epic poets from IlaNgoo onwards.

Kannaki runs fast through the streets of Madurai with immense sorrow due to the death of her husband Koovalan. The people of the city while seeing the pathetic condition of Kannaki get much worried and say thus : "Had the sceptre, the symbol of sovereignity of King Paandiyan bent due to the sinful act of

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11. Cin : 346 12. Aric : 3: 21—25

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giving trouble to this poor woman Kannaki? Is the just rule of the King perished? Is his royal umbrella become heated? Is she possessed by a deity?[13].

The women lament pathetically while Utayanan has abducted Vaacava Tattai in Perunkatai. The girls Peetaiyar suffer by holding the betel leaves. The servant maids who hold the royal insignia are melting like the wax burnt by fire. The maids get delusion. Her foster mothers lament pitiably by thinking of Tattai's nature of having not taken food, of grief due to the slight movement of her shoulder ornament 'valai', and of patience to speak few words. Besides, the servant-maids by holding the saffron, turmeric and others, the dwarf, the hunch-backed man and the old body-guard in overalls weep bitterly[14].

In Cintamani the sentiment of pathos of the people isnarrated as the description of girls belonging to seven stages. (paruvams.) It is depicted when Ciivakan is caught hold of, by Kaddiyankaaran as a prisoner. The girls 'Peetaiyar' get mental distress; the 'Petumpaiyar' come with great speed; the 'Mankaiyar' faint; the 'Madantaiyar' cry aloud, the dancers suffer mentally; the 'Arivaiyar' lament by beating on their bellies; their waists grow feeble and their eyes shed tears; the 'Terivaiyar weep bitterly by beating on their bellies and by exclaiming, 'Is it good for you?'. The pathetic condition of women is thus revealed.

Moreover, the loud cry of the people is generally expressed in Cintaamani. They exclaim thus: "How do the evils come to him? If he is killed, the natural and artificial beauties and the knowledge on education will be destroyed. Both Kantaruva Tattai and Kunamaalai have not performed good penance in order to live with him for a long time, eventhough they get him as their bridegroom. The words of Kantukkadan insisting on Ciivakan to keep patience even if he is caught hold of as a prisoner by the men of

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13. Cilap : 19: 16—27 14. Perun : 1:46:202—318

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KaddiyaNkaaran are not correct. If Civakan is infuriated the tyrant king KaddiyaNkaaran will not stand before him. Even after this, Ciivakan will become a King. He is mostly a good fated man. But now the evil fate has overpowered him fully. It is not too difficult for him to get himself released from imprisonment". The sentiment of pathos of the people of the city is thus revealed in Cintaamani and this personifies Ciivakan as one having extraordinary beauty, valour and justice.

In Villi Bharatam. the lamentation of the people comes when Tiraupati is dragged to the court of Turiyootanan by Tuccaatanan. Some weep bitterly by beating on their faces and by exclaiming "Is the mop of Tiraupati loosened? no; the line of Turiyootanan is destroyed. Is his royal umbrella giving protection to people? no; it is a poisonous snake. Is it good for the tresses of Tiraupati which is combed by the hands of Arccunan and is adorned by flowers, being immersed in dust? Kaantaari who does not stop the evil acts of Turiyootanan and Tuccatanan is a cruel mother Has Tirutaraaddiran who consents to the act of Turiyootanan a mind like iron? Why do the other kings not stop the cruel act of Turiyootanan? Arccunan, a talented archer should get impatient, eventhough Viiman, the warrior remains patitent. The city Attinaapuram is not fit to be the dwelling place for good and virtuous persons belonging to noble families from to-day onwards. Will Tuccaatanan get ferocious rage upon us if we tell him of his evil deeds!" Some of them go beside Tiraupati and weep bitterly. Others try to pacify her by saying 'Mother! do not worry, you will get pleasure soon. Should the daughter of Paancaalan get such a trouble in our presence? The patient and virtuous Taruman who knows well the evils of gambling has wantonly committed mistakes by gambling". The people thus cry out of pity and sorrow for the poor Paandavaas and their only wife Tiraupati[15].

We hear such a lament at two places in Ariccantira Puraanam. The first one occurs when Ariccantiran starts on

15. Villi : 2:2:221—25

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his journey from Ayootti after losing all his wealth and Kingdom[16]. This is treated in the chapter "guidance in the right path and the journey"[17] second one is introduced when Cantiramati is taken to the place of murder[18]. It is to be noted that here in the lamentation of the people, praising and blaming of Cantiramati are referred to. So nature from this lamentation, we find the and tendency of the common folk.

Some are bitterly crying by thinking of the evil fate that has fallen on Cantiramati and they are mainly worried about the destruction of her beauty. They exclaim by comparing the beautiful appearanee of her limbs like hand, face, leg, body, waist, eye, tresses and breast to lotus flower, moon, pregnant fish vaaral, peacock, shrubs, spear cloud and mountain respectively, and pathetically says" Is it her fate to be murdered? or, has God Brahmma who has created Cantiramati with beautiful limbs - the teeth like pearl, the eye - brow like bow, the forehead and the lips like coral - caused her murder by mistake? For what purpose, our merciful and graceful king has handed over Cantiramati to the murderer Ariccantiran?" Thus people pity the extra-ordinary beauty of Cantiramati which is going to be destroyed.

Certain people think and reveal the greatness of Aric-cantiran and his previous deeds. "The pulayan Ariccantiran resembles the Gods Tirumaal, Murukan and Kaaman for his good conduct, beautiful chest and shoulders. He is the man who sell, her already to a brahmin. He is also sold by a cruel person. What is the reason for this? These troubles may be due to their sinful act of killing the son of King of Kaaci. Thus a group of people opine.

Others consider her as a murderer. They exclaim that 'she may be the murderer of the son of their king; she

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16. Aric : 6:2—12
17. Ref : 'The Guidance in the right path and the Journey
18. Aric : 8: 10-21

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should be killed by being kicked off by an elephant; will she be killed by the Pulaiyan? Will it be wrong if we make an end of her?" and they go close to her in order to fulfill their wishes. Some others stop them by saying that it is not so good. Some blame her as a mean woman having base character and conduct and full of faults". She may also make an end to our life. Even her sight may end one's life". So they warn others not to approach her directly. "No body need care and worry about her murder. This Pulaiyan who has already sold her may get her released; so don't make him do so." This blaming of people against Cantiramati also earns the pity of the readers towards Cantiramati. According to Western critics the tragedy may stir up the pity of the readers[19]. So the slandering words of the people against Cantiramai depict the sentiment of pathos of this epic more clearly.

Another group of people while seeing her appearance consider that she may not be the murderer. They differ a lot and exclaim thus: "If she is a giantess of killing human beings, she may disappear in the sky; even now she does not look as a giantess; it is unknown who is the murderer of the Kinge's son; but by fate she bears the name of a murderer; the Gods may not have real eyes; the cruel pulaiyan who has sold her does not fear of killing her; who can inform the King about the innocent nature of the poor girl Cantiramati. The King who decides to kill her unjustly may have to bear the sin of killing the girls. If she is not the murderer, the sin may fall on the King who makes her to death. She may be imprisoned for some days in the jail and after complete investigation she may be killed or released. The king who has ordered to kill her without such investigation is not a good and just King. Where is her native place? For what purpose has she come to this City? What is the end she attains here? What is the sin she has committed unconsciousnessly? What is

19. D. T. E. Gnanamoorthy — Avala virarkal' pp.

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her fate?" Thus they exclaim and weep bitterly. Besides, they lament by saying "she has been handed as a criminal for the crime committed by another. It is a sinful act that she is condemned as a murderer. Her face doesn't look like the face of a murderer. She has come here only to have her end.

The people of the city kaaci thus feel pity on Cantiramati and cry aloud by seeing her calm appearance and by considering her as an innocent girl, and slander her by considering her as a guilty girl who has killed their King's son, with emotional and excited feeling. The voice of the people is thus revealed in three ways about Cantiramati who is greatly agitated, and this pictures the sentiment of pathos to a great extent.

The voice of the people expresses the sentiment of pathos thus. It causes the readers to pity the virtuous characters in epics who have to suffer much while fighting against the evil characters

The tragic voice of characters :

The tragic voice of characters in Tamil epics is pictured in two ways. One is the crying of characters who get worried themselves and the other is of the tragic voice of the epic characters about the trouble and worries of the main or central characters.

In Cilampu and Cintaamani we see several characters who worry much about the main characters. In Cilampu, saintly kavunti, as soon as she hears the tragic end of Kcovalan and the fate of Kannaki and the justice done by King Paandiyan, feels that their evil fate was due to the sinful act of having come with her, and puts an end to her own life by strong meditation and fasting. Maatari who has lost her refugees Koovalan and Kannaki, enters into the fire and dies due to great grief. The mothers of Koovalan and Kannaki give up their lives suddenly due to immense sorrow on hearing the tragic end of their children. Their fathers become ascetics. one of Buddhism and the other of

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Caankiyam a Jain sect. Both Maatavi and her daughter Manimeekalai lead a Buddhist ascetic iife[20].

In Cintaamani, a deity appears disguised as a hunch-backed woman before Vicaiyai who begets Ciivakan in the crematorium and reveals, "mother! you have suffered thus only due to my evil fate"[21]. The teacher of Ciivakan declares that all the distresses that Ciivakan has suffered are due to their and their ancestors sinful acts[22]. Thus in both epics, it is revealed that a person suffers due to the sinful acts of his close relatives also.

The epic characters are seen revealing their own sentiment of pathos in almost all the epics. The tragic voice of Kannaki is narrated both in 'Tunpamaalai' and in 'Uurcuulvari' in Cilappatikaaram. At the end of the dance of the cowherdess in 'Aaycciyar Kuravai', there comes a woman who has known the tragic end of Koovalan. Kannaki who enquires about the happening inside the city of Madurai, reveals her sentiment of pathos. She pathetically enquires : "My friend'. Tell me what have the people of your city who are strangers to me, said. My husband has not yet returned and so my heart feels oppressed." While hearing the tragic end of Koovalan from her, she clamours "where are you my beloved husband? and she swoons. When she gets back to her senses, she laments thus by exclaiming thrice : "Must I languish in loneliness of sorrow and despair like the forlorn women who, after their tender husbands have vanished in the funeral pyre's smoke, remain, half alive, in adject widowhood?"[23] She then holds her remaining anklet, goes towards the city, crying, "Virtuous and Chaste women! Hear me! To-day I am undergoing unspeakable agony. What must not happen, has happened, Never shall I accept this iniquitous injustibe. Was my husband a thief? No, he was killed to avoid paying him the price of my anklet. Can there be a more flagrant denial of justice? Should I ever see the body of the man who dearly loved

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20. Cilap : 27: 74-108 21. Cin : 315
22 Cin : 391 23. Cilap : 18: 12-45

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me, I shall not hear from him the words I need to hear, sayiug he is not at fault. Is that justice? He can no longer protect me, so why don't you come and accuse me too of some invented crime?[24]

Next, when she sees the dead body of her beloved husband, her sentiment of pathos reveals three things. The first one is of his lying in a pool of blood that has flowed from his open wound without caring for her grief. The second is of his body lying unwashed in the dust and the third is her ill luck or evil fate that has led the just king to commit a mistake by causing Koovalan's death. Besides, this lament of Kannaki refers to the mistake committed by the King Paandiyan[25]. Here we hear the voice of fortitude of Kannaki which comes out of pathos, when she exclaims, "Is there no real women or honest men or God in the city of Madurai which is governed by the unjust king"[26].

The lament of Utayanan is noted in Perunkatai when he comes to know of the false news about the death of Yuuki his beloved friend, and of Vaacavatattai his beloved wife[27]. This vice of lament has three stages. First it reminds of the events that had happened in the past. Secondly, Utayanan cries by seeing the jewels that are left by Vaacavatattai. Thirdly he weeps calling on nature and the living creatures to search for and recover her.

Two previous events are referred to in the lamentation of Utayanan due to the separation of Yuuki. One is of the promise of Yuki to Utayanan that he will follow Utayanan wherever he goes. Here Utayanan cries saying that Yuuki has forgotten his promise. Next comes his affection and love towards Utayanan. Here a past event is revealed. Whe[11]

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24. Cilap : 19: 1-14 25. Cilap : 19: 39-50
26. Cilap : 19: 51.50
27. Perun : 2: 10: 112-54; 2: 18: 102-17; 2: 19: 67-215; 3: 1: 139-210

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Utayanan in his childhood is absorbed in play while in the palace of Vikkiraman, his mother in disgust, calls Yuuki, "come my child! Take the food! On hearing these words, Yuuki replies, "Dear mother! when you find something good or fault among us, do consider us as equals; the mistake committed by Utayanan is committed by me also". Thus Utayanan remembers the words of Yuuki told in his early life and gets worried for his separation.

Likewise the cry of Utayanan due to the separation of Vaacava Tattai reminds us of the previous deeds. His lamentation is as follows. "Dear Tattai! I have secured the bud of mango leaves and flowers of Kuravam and Arabian jasmine in order to fulfill your desire; so please come smoothly and softly with the soundings of the anklet and Kinkini to have these things. You have sulked me when Viricikai was adorned by me with garlands. At that time, for fear of a black monkey you embraced me. But how have you entered the burning fire fearlessly now? You have told me once that those who are living, separated from their beloved will be hard-hearted. But now you have subjected yourself to the same blame. You have suffered a lot by walking with me through the hot dreadful path, full of gravel after the death of the good elephant Pattiravati. But to-day have you entered into the fire without any consideration for me? How is it possible for your fingers to touch the blazing fire fearlessly when it becomes red in colour even to touch the strings of Viinai[28].

Next he laments seeing the ornaments worn by Tattai. "O! Beautiful Golden Garland of Tattai! You have lost your virtuous nature due to the sinful act of leaviug Tattai when the fire sets on her tresses. The forehead ornament; just like a mean person, you have abondoned Tattai in her time of distress. Is it good for you? Never; O! the white mark on her forehead, have you fallen down in the earth when the forehead of Tattai is burnt by fire, as if the crescent moon

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28. Perun : 2: 19: 150–205

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which appear on the red-sky sets into the same red-sky. Oh! the ear ornament! will you separate from Tattai without having affection and love? The charming breasts! You were in a pitiable condition, your black nipple having become red in colour when I embraced you. And now you have the same pitiable condition by fire". Besides, he calls the limbs and ornaments namely eye, heart, tender flower-buds, pearl garlands, marriage badge, cittira otti, gold-string, other stings, shoulder ornaments, waist band attire and paandil made of gold, and laments[29].

Finally, comes the lamentation of Utayanan who calls the living creatures. "Beloved Deer! Do you know the world where Tattai goes after her death by entering into the fire? Dear peacock! please inform the place of birth of Tattai in the celestial world. Sweet dove! who is singing the musical melody pancuram of palai! Do you know the place of Tattai's re-birth? If so, inform me at once. If you do not inform me, your enjoyment with your mate will be of no use and of no good. Just like the young lustful person, O! beetle! you are searching for the new flowers in order to suck the honey? On your way do you find my beloved Tattai? please show me Tattai who has died in the fire. If you do so, you also will be getting the honey of flowers worn on her tresses. If you help me in this way, I will be more helpful to you and will pay much of my recompense. Oh! sweet and smooth south wind; You are born from the mountain and are getting the fragrance of groves having sandal trees, channels having full of water and a variety of flowers, and come in order to stay at the mountain Himaalayaas in the evening. If you can have a change to enjoy the sandal paste on the breast of Tattai who speaks so sweet like the melodious music of maritime districts (CevvaLi), please inform me". Thus Utayanan weeps addressing the living creatures and nature[30].

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29. Perun : 2: 19: 67-149 30. Perun : 3: 1: 139-210

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In these three ways, Utayanan cries due to the separation of his beloved Vaacavatattai. He weeps, sighs, faints, falls down on the earth, then regains consciousness, grows feeble, gets distress and sheds tears. He thus worries too much like a male-elephant suffering when the she-elephant falls down into the pit[31].

Perunkatai thus speaks of the crying of the hero who has been separated from his beloved wife. On the contrary Cintamani narrates the lamentation of the wives who have been separated from their beloved husband Ciivakan. This lamentation can be grouped under three categories namely the rememberance of the past events, lamentation addressing nature and that addressing their own organs. The last one alone differs from Perunkatai. In Perunkatai the hero laments remembering the ornaments and organs of the heroine while in Cintamani, the heroine laments addressing her organs. The sufferings of Putumai and Keemacari due to the separation of Ciivakan have these three aspects.

Patumai who is separated from Ciivakan, blames her parrot and gets angery with the swan for not having informed her of the separation of Ciivakan in time. She piously worships the peacock and begs to be shown the way where Ciivakan has gone. She enquires of the lamb and sulks upon it. She requests earnestly the storeyed house by offering presents. Further, she asks the mountain, water, trees, shrubs, grove, Celestial women, devas, and moon to get her husband back. Besides, she calls Ciivakan also to listen to her weeping. She removes her ornaments and weeps beating on her breast with her hands[32].

Keemacari weeps bitterLy remembering thepast words of Ciivakan calling the peacock and other living creatures and addressing her own organs like the eyes, shoulders, breasts, etc.[33] In the loud lamentation, of Vicaiyai who begets Ciivakan in

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31. Perun : 2: 19: 206-15 32. Cin : 1362-400
33. Cin : 1508-26

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the crematorium the circumstances in which Civakan was born and those in which he should have been born have been compared[34].

In Culaamani, the crying of the wives of Accuvakandan is expressed at the time of the death of their husband. Here the weariness of their hands, shedding of tears, fainting, the loosening of the garlands from their tresses, the losing of the beauty of their waists, the beating of eyes by the hands are the descriptive elements of this kind of physio revelation, the pathos Besides, they piously worship the dead body of Accuvakandan, stand around his body and catch hold of his feet. Further they faint and astonish due to immense grief. During their weeping, they highlight the glory of Accuvakandan, remember the past events and faint while they happen to see the present position of Accuvakandan.

"Accuvan is the king of kings. He is an expert in fighting with the discus. He has not been defeated by anyone. He has hundred and ten fortressed–cities. He reigns over the whole world under his single royal umbrella. He has the glory and fame which is highlighted by learned people. His shoulder seems to be the mountain He is an incomparable hero having great valour and prowess. Both worlds fear him. He bathes in pure rose water. His body becomes too beautiful and is having the fragrant smell of musk and akil fumes. He smears saffon and wears gem garland on his chest. Can such a famous hero who is having all these qualities have such an end in falling down on the battle field in a pool of blood? Is it good for his status?" The wives of Accuvakandan thus laments revealing his glory.

Next they lament comparing the past events and the present happening. "Have you got the fame in sleeping on the elephant by bending your head on its forehead without speaking any words, by avoiding a sleep on the bed of

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34. Cin : 302-310

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flowers on the golden cot, the women holding your feet gently and smoothly as in the past? Is it good for your hands which arrange adornments oodu, forehead ornamets and tresses, to bend upon the ear of the elephant? Tell us whether it is right to you, a hero having control the movement of the Sun and Moon to have your death by human-beings? For what purpose have you entered into the celestial world, eventhough the Pavanateevar in the netherworld and other devas worship you? Why don't you get furious even though your Queen was dead, your drum of victory had been sounded by announcing the victory of others and the wealth of your city had been destroyed completely? Did you get any disgust in governing the Kingdom? Or do you not like our adornment? What was the reason that you left your kingdom, wealth and sweapon in order to be seized by the enemies?" The wives of Accuvan thus raise questions and lament pitiably[35]. The sentiment of pathos, with the sole exception of this, is not been dealt with in Cuulaamani.

In Villi Bharatam, the loud crying of the epic characters comes at the time of the death of some one in the epic. When Viiduman[36], Apimanyu[37], Turoonar[38], and Karnan[39] are dead the characters who are closely related to them pathetically weep.

Here the words 'antoo antoo[40] and 'koo koo[41] imitative of sounds are used to express the sentiment of pathos. Shedding of tears, loosening of the mop, beating on the head, falling down and fainting are the descriptive elements of this sentiment of pathos depicted in Villi Bharatam. Their crying mostly comes in the form of questions. The epic characters here lament by pointing out to the previous position of the dead person[42],

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35. Cuulaa : 1470-82 36. Villi : 6: 10; 40-41
37. Villi : 7: 3: 131-34; 138-44; 160-67
38. Villi : 7: 5: 31-34 39. Villi: 8: 2: 250-57; 260-61; 264-68
40. Villi : 7: 3: 131-34 41. Villi : 8: 2: 254
42. Villi : 7: 3: 163-64

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by expecting the good words that the dead person has not yet died[43], by thinking of the greatness of the dead in the past and in the future[44], and by telling of their pathetic conditions due to the death of their beloved one[45].

The incomparable valour, prowess and other good qualities of Viiduman referred to in the crying of the paandavas and the Kauravas at the time of Viiduman's death. They pity saying that the prowess, strength talent in archery, excellencies, good and virtuous behaviour, greatness, philosophical knowledge, justice, fame, morals and ethics – all have perished due to the death of Viiduman[46].

When Apimanyu dies, the Paandavass pity thinking of his evil fate, of his short life and of his valour in war[47]. Taruman laments saying thus: Have you forgotten us that we have decided to win over the enemy with your full support? will it give us fame that you are dead when we are all living? Could you get shy to inform me of your talent and valour? Have you spoken a lie in having promised me to give the Kingdom?[48].

Viiman bitterly reveals his unquenchable distress by saying that "I didn't know the treachery of having stopped me by the garland of the flowers KonRai of God Siva. Is it good for me to live even after your death? will not I hear the words that you have not yet died

Aruccunan in his lament, expresses the greatness of Apimanyu thus. "we have decided and waited that you may recover our kingdom by defeating the enemy. But now nobody is there to do so. Why don't you tell me your talent in war? Why my soul yet in my body even after your death? Am I stupid? Alas! my beloved son! you have woken me up from

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43. Villi : 7: 3: 144, 161
44. Villi : 7: 3: 165-66
45. Villi : 8: 2: 260-61
46. Villi : 6: 10: 40
47. Villi : 7: 3: 138-41
48. Villi : 7: 3: 138-41
49. Villi : 7: 3: 142-44

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sleep before sun rise and made me wear war dresses. Why cann't you welcome me as usual to-day after returning from the battle field? Are you not here to-day? Or whether the celestials have welcomed you in order to fulfil the command of Lord Indra? Have the celestials shown you the city Amaraapati, the tree KaRpakam and the divine Ganges? What did Lord Indra your grand father tell about your prowess in war?"[50]

Acuvattaaman, the son of Turoonar laments at the death of his father by revealing the greatness of Turoonar, his knowledge in archery, oratory, arts and vedas[51]. Kunti weeps at the death of Karnan by revealing her evil deeds done to him, and his evil fate[52]. When Karnan is dead Turiyootanan reveals his inability in his crying[53]. The Paandavaas pity their innocence for having caused the death of Karnan, their elder brother. Thus villi Bharatam speaks of the mournings in different ways.

In Ariccantira puraanam both Ariccantiran[55], and Cantiramati[56]. lament at the death of their only son. Both these tragic voices depict the previous events and their good conduct and behaviour.

The pitiable condition of Cantiramati is described as follows : "Dear son! you have not died of cold, heat and hunger. But now you are killed by the bite of the poisonous serpent. How can we live without you? Is it your fate? Is it good and just for you in keeping silent even after hearing my loud lamentation? What can I do when your father asks for you? If you do not govern the Kingdom of Koocalam, who else can rule over the Kingdom of my father except yourself? My soul doesn't leave my body evenafter seeing your dead body. My mind and my stomach which begot you suffer much, my

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50. Villi : 7: 3: 160-67
51. Villi : 7: 5: 31
52. Villi : 8: 2: 255-56
53. Villi : 8: 2: 260-62
54. Villi : 8: 2: 264-68
55. Aric : 8: 21-32
56. Aric : 8: 49-57

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son. Could you think of the need for having a relationship with me, a cruel girl who has not died with you? Your father also would not see me for living without you. Is it good for me to live like a tree attacked by the thunder? O! God O! Death! How cruel are you in not having taken my soul along with that of my beloved son? Cantiramati thus weeps for the death of her son by expressing her great agony.

The previous events are referred to in both the laments in Ariccantira puranam. In the lamentation of Cantiramati the cruel act of the Saint Vicuvaamittiran against them are alluded to as the trouble given by a person belonging to one religion to the follower of another religion[57]. The previous deed of her son who went through the fire to die in order to save his mother and father is also referred to[58]. The previous deeds are mostly introduced in Ariccantiran's lament. "Dear son! what do you think of me, the one who has sold you and your mother to a brahmin, when you are bitten by a serpent? Did you think of my inability to release you and your mother from the brahmin, being a servant and a slave of a pulaiyan? Or did you think of my keeping silent even after seeing the cruel act of the brahmin who violently seized and dragged you by separating you from me by force? Tell me is it the reason for your death? Ariccantiran thus suffers thinking of his own cruel deeds done in the past[59].

The good and virtuous nature of Arccantiran and Cantiramati is alluded to in the crying of Cantiramati. Their good behaviours come thus : "Beloved son! we have behaved upholding morality; we got impost from our citizens by our political right. We did not know the opposition of our people against us or our words. We strictly adopted the preachings of the virtuous ascetics. We have always done only good in our life time. We had never attacked other kings who led their lives by strictly following the Vedas. We did not have

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57. Aric : 8: 29
58. Aric : 8; 30
59. Aric : 8; 50-53

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ministers who did not know justice, ethics or Vedas. Besides we did not have the guilty or sinful citizens. Is it our fate to have such bereavement[60]. Moreover in her laments she refers to the act of Ariccantiran in having presented his Kingdom to the saint Vicuvamittiran with great pleasure[61] and his worshipping God Siva daily morning[62].

In the lament of Ariccantiran, the fate of his son who has been born as a King but has died as an ordinary citizen is referred to. "Is it your fate to have been sold by me, bitten by a snake, placed on the crematorium by your mother alone, and kicked out by me? You have left the world without enjoying the fame and wealth of our ancestors, eventhough death is common to all living-beings. You have not died as a prince; you have not got the princely reverence at your death by being worshipped by the Kings at your feet, but you were taken by your mother on her own shoulder to the crematorium. Is it your fate to die thus?[63].

Epics thus narrate the sentiment of pathos in all these three ways and these are common to all epics in Tamil. A part of the epic events which is left by the poet is exposed in these lamentations and thereby the epic fulfills the continuity in narration. Besides the past events, the personality of the epic characters are also depicted through these lamentations. So in picturing the sentiment of pathos, these three are common factors and are most essentials and all these are considered to be the epic features. These three lamentations are to be spoken of in epics in order to reveal the sentiment of pathos, one of the most important physio revelations.

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60. Aric : 8: 26-27
61. Aric : 8: 22
62. Aric : 8: 31
63. Aric : 8: 54-57

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A NOTE ON EPIC CHARACTERS

Characterization is not only special in epics but also common to all forms of literature, It is an indispensable part of the modern literary forms like novels and short stories. In drama it holds a high and great place. Besides this, it also plays a prominent part in the unique songs of the CaNkam Literature. Thus it is this aspect that holds a high and special place in all forms of literature. should have its own difference in the treatment of it. But here the important elements that are specially meant for epic are dealt with.

Though the history that really existed in a society or the story believed to have once been a real history, happens to be an epic, the main characters posses supernatural qualities. Though they are persons who once lived in human society, they are pictured in the epic to be superior to other human beings. Supernatural qualities are closely connected with characters and events in order to give a sense of elevation to the epic. People think that stories containing these supernatural elements are really fables and that they could have happened in real life. We are living at a time when some people claim that they can talk to persons already dead and bring into existence the things that they want. News has also reached our ears that a child revealsits pre-birth and about its parents and relatives in its previous birth, when they are still alive. Therefore supernatural elements cannot be considered unbelievable, and to have never existed and can never exist in human society. We can come to the conclusion that powers superior to ordinary man-power are supernatural. The act of inserting supernatural qualities and events in epics become a general aspect in world epics. Therefore characters in Tamil epics are also pictured to be in possession of supernatural powers. Mostly the main characters of the epic possess supernatural qualities.

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Some supernatural elements are connected with Kannaki, the heroine of Cilampu The Sun God answers to the question of Kannaki[1]. The God of Fire appears before her under the disguise of a brahmin, to be at her beck and call and tells her politely that he is ready to do any kind of work that she orders[2]. The Goddess Maturaapati, afraid of going in front of the angry Kannaki simply follows her after and humbly talks to her[3]. Kannaki gets into the aircraft with Lord Indra and the expired Koovalan[4]. Kannaki who has become the Goddess of chastity appears in the form of a flash of lightning before Ceeran Cenkudduvan[6]. To her maid she says "King Paandiyan is not an evil-doer; he has been welcomed as the chief guest by the celestials in heaven; I am his daughter; I will always be available at Tiruccenkoodu; therefore you all come"[6]. She grants the prayers of the Kings who kindly invites her to come to their countries[7]. She inspires Teevanti and tells IlaNkoo that he has become the King of eternal bliss[8].

In the epic Manimeekalai, the heroine Manimekalai ha. three mystic formulae, she very often flies in the air. These two clearly reveal her supernatural powers. It is a rare occurence in PeruNkatai and Cintaamani that the supernatural elements mingle with the epic characters.

The hero of Cuulaamani, Tividdan exhibits his gigantic form to the messenger of his enemy Accuvakandan[9]. When Tividdan fully armed, appears in battle dress, the conch 'Valampuri' and a bow automatically reach his hands[10]. The white necked kite comes to Tividdan and carries him on its back and flies in the sky[11]. The discus missile (cakkaraayutam) darted against Tividdan by Accuvakandan goes round Tividdan

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1. Cilap : 18 52-53
2. Cilap : 21: 47-57
3. Cilap : 23: 1-178
4. Cilap : 23: 197–99
5. Cilap : 29: 9: 4
6. Cilap : 29: 10
7. Cilap : 30: 164
8. Cilap : 20: 171-83
9. Cuulaa : 1207-08
10. Cuulaa : 1437
11. Cuulaa : 1443

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pays homage to him and automatically reaches his hand[12]. Tividdan lifts up and holds the KoodikkunRam, a hill, in his single hand as God Tirumaal lifted up the Koovarttanaa hill[13]. We find in Tividdan all these supernatural powers.

Ariccantiran, Cantiramati and Vicuvaamittiran in Ariccantira Puraanam possess supernatural powers. The pious and virtuous Ariccantiran, with his powerful eyes, is able to see the real and original form of the stone car in front of the Kaali temple. The original form is of gold. Kaali herself appears before him and tells him the history of the car[14]. Ariccantiran alone is capable of seeing Cantiramati's neck-lace which was also born with her[15]. These distinctive features elevate the character of Ariccantiran

Only with the help of a mirror Cantiramati can see her neck-lace. She cannot touch it and feel its presence. It will be visible to no one except the person who marry's her[16]. The God of fire himself is frightened and he flees in panic when he sees Cantiramati jumping into the fire caused by Vicuvaamittiran[17]. These special powers that Cantiramati possesses, bring her excellence and rare qualities to light.

As Vicuvaamittiran is a saint, this supernatural element is vastly associated with him. In order to make Ariccantiran a liar, he is making use of his mysterious powers and is giving him immense troubles. No sooner does he think that there appear before him lions, tigers, snakes, elephants, deers, etc. They are instigated by him to destroy the fertile land of Ariccantiran[18]. Ariccantiran hunts them down. They flee in panic back to Vicuvaamittiran and tell him the fact[19]. An illusory pig is again instigated to destroy Ariccantiran's country[20], but it returns hurt by the arrow

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12. Cuulaa : 1460
13. Cuulaa : 1512
14. Aric : 1: 126–29
15. Aric : 1: 236
16. Aric : 1: 243
17. Aric : 6: 152
18. Aric : 3: 32-52
19. Aric : 4: 41-42
20. Aric : 4: 43–46

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of Ariccantiran and explains its fate to Vicuvaamittiran[21]. Now there come into being two fascinating women (mookinip pen) from his breath[22] When Ariccantiran leaves his city, terrible lightning, thunder and heavy rain are produced to hinder his journey[23]. Snakes and scropions are instigated to accumulate themselves on his way[24]. Genie and devils are created[25]. Wild animals are commanded to harm them[26]. Fire God is ordered to prevent him and trouble him on the way[27]. All the footsteps other than those of Cantiramati are rubbed off in the street of Kaaci where the murder occurs. Cantiramati is accused of having committed the murder and betrayed to the King[28]. Thus Vicuvaamittiran uses all his mystical powers in his attempt to make Ariccantiran a liar. But the mighty Vicuvaamittiran in all his glory and wisdom and with all his mystical powers meets with utter failure in his attempt to change Ariccantiran's mind. His failure is a crystal-clear clue that bears testimony to the excellence and virtues of Ariccantiran.

Supernatural elements play a vital role in Villi Bhaaratam. The characters in this epic resemble those of the primitive epics of the west. Aeneas, the hero of Virgil's epic 'Aeneid' is born to king Anks s and a women deity by name Theti. Achilles, the hero of Homer's 'Iliad' is born to a king and a sea nymph. Likewise we see in Villi Bharatam characters who are born divine. C.M. Bowra writes 'Heros like Kara-Kirghir Manas and the Uzhek Apamys in heroic poetry are born when their fathers are far advanced in years and, the births are regarded as the direct work of the Gods in answer to prayer[29]. This kind of births are also found in Villi Bharatam. Viiduman is the son of the Ganges, and she herself brings him up. Saint Paraacaran has copulative relations

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21. Aric : 5: 1-2
22. Aric : 5: 4
23. Aric : 6: 57
24. Aric : 6: 39-41
25. Aric : 6: 64-70
26. Aric : 6: 91-94
27. Aric : 6: 64-70
28. Aric : 7: 90
29. C. M. Bowra — Heroic poetry — p. 95

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with Yoocanakanti who belongs to the fisherman's community and who is the second wife to King Cantaanu. To them is born saint Vyaasar[30]. This saint has sexual connexions with Ampikai who is the wife of his own brother Vicittira viiriyan Instigated by his mother he does so. Because of fear the eyes of Ampikai are closed, and so the blind Tirutaraddiran is born to them[31]. After that he has again sexual union with Ampaalikai, another wife of his brother. She is very frightened. Because of fear her body gets pale and so the white-coloured Paandu is born to her[32]. And at last this saint enjoys sexual union with a maid to Ambikai and Vituran is born[33].

The birth of Paandavaas and Turiyootanaas are of this kind. Kunti offered her services to the saint Turuvaacar to his entire satisfaction. Entirely satisfied with her service, the saint imparts her a mystic formula by the help of which she can have direct sexual connexions with the celestials. Even though she was a virgin, Kunti wanted to test the power of the mystical formula, and her first thought honoured round the Sun God. He came down, first she refused, but at last she happily agreed to a sexual enjoyment and by this, Karnan was born to them[34]. Later she gets married to Paandu. Once in honour to the request of her own husband, she holds sexual union with Yamatarman (God of Death) and gives birth to Tarumaan[35]. In same manner Vijiman is born to herself and the God of wind (Vaayupakavaan)[36]; Arccunan is born to herself and Lord Indra[37]. She helps the second wife of Paandu with this mystical formula. She enables her to have sexual union with Acuvani Teevar and she gives birth to Nakulan and Cakaatevan[38].

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30. Villi : 1; 2: 7
31. Villi : 1: 2: 12-13
32. Villi : 1: 2: 15-16
33. Villi : 1: 2; 20
34. Villi : 1: 2: 38
35. Villi : 1: 2: 67
36. Villi : 1: 2: 76
37. Villi : 1: 2: 83
38. Villi : 1: 2: 85

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By the grace of saint Vyaasar, Kaantaari becomes pregnant[39], but on the day when Taruman is born, she grows jealous of Kunti. She takes a stone and dashes it upon her belly and, as a result, her womb is shattered to pieces and the fleshy parts and blood of the embryo splitted out pell-mell on the ground[40]. Vyaasar puts the pieces of the embryo in hundred jugs containing ghee. He puts the remaining particles in another pot containing ghee. The embryo in the jugs and pot attains maturity and Turiyoodanan his brothers and his only sister are born[41].

Here the actions of many characters are the outcome of mythical powers. No sooner does Arccunan thinks of Krishnan, that Krishna comes to him[42]. When Taruman thinks of Krishna, he appears before him[43]. In answer to the desire of Taruman, Kadootkacan comes to him and carries him to the world of Kuperas[44]. Arccunan fights God Siva and Lord Indira[45].

It is a tradition in epics that the future of the characters are foretold when they are born. In the primitive epics of the West, the future of the heroes are predicted on the respective days of their birth. When Menas is born, he is delighted at her, gives a feast at which the guests prophesy, a great feature for the child, saying that he will overcome devils and Chinese[46]. This aspect of prophesying the future of the epic characters is found in epics like Perunkatai. Here the future of the child is foretold when it is an embryo in the womb of the mother, by dream. When Manimeekalai is born, Goddess Manimeekala appears in dream to Koovalan and Matavi and informs them that Manimeekalai is to perform penance in life[47].

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39 Villi :1: 2: 58 40. Villi : 1: 2: 71 41. Villi:1 : 2: 78, 80
42. Villi : 1: 7: 52 43. Villi : 1: 6; 9
44. Ref : Journey — in this book
45. Ref : Battle — in this book
46. C. M. Bowra Heroic Poetry — p. 95
47. Mani : 7: 37; 29: 31-32

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Perunkatai speaks of the dream of Vaacavattattai[48] and Utayanan[49] in which it is prophesied that their Naravaaka Tattan who is to be born soon, will oppress the Vidhyadharas and rule over them. In Cintaamani it is foretold to Vicaiyai in her dream, that her son, in his life will marry eight women[50]. It is pointed out in Villi Bharatam that good and bad omens respectively occur when the Paandavaas and the Kauravaas are born. Thus epics speak of the prophecy predicted upon the characters at the time of their birth[51].

Western epics excel in portraying their main character as possessing powerful weapons, horses and armours. The horse and armour of Achilles, the hero of Iliad, King Arthur's sword 'Baldemor', Rahoos the horse of Rustum, the sword of Roland called 'drundel, Vainamonian's magic lute etc. are described to be of immense power. Similarly the things possessed by the main characters in Tamil epics are pictured to have certain strange and peculiar powers.

We do not find any description of this kind of strange possessions in Cilampu. But, the water from the Kamandalam (the water jug used by the ascetics) given to Maadala MaRaiyoon by Paacanda Caattan under the disguise of a brahmin, is depicted as having strange and mystical powers. When this water is sprayed each of the three children have become respectively each the mother of Koovalan, the mother of Kannaki and Maatari[52]. Manimeekalai possesses the vessel Amutacurapi which has perennial supply of food[53]. Utayanan is in possession of a divine elephant[54] and a lute having divine powers[55]. Tividdan, the hero of the epic Cuulaamani owns Conch, discus missile[56]

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48. Perun : 5: 1: 140–66
49. Perun : 4: 5: 6-122; 5: 1: 76–118 50. Cin : 219–26
51. Ref : Child birth, 'omen and dreams treated in this book
52. Cilap : 30: 88–115 53. Mani : Katai : 11
54. Perun : 2: 11: 111–19 55. Perun : 3: 4: 129
56. Cuulaa : 1437, 1460

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and a whitenecked kite capable of carrying him across the sky[57]. In Ariccantira Puraanam it is singled out that the hero Ariccantiran has a powerful bow bestowed upon him by Goddess Kaali[58]. Many warriors in Villi Bharatam are said to possess powerful weapons[59].

Thus in epic characterisation it is beautifully portrayed that there is immense power in characters and in their possessions.

The general characteristics of the epic-heroes are spoken of in many epics. To bring a frenzied elephant under control is an important feature. In order to save the life of the old Brahmin who comes to get gifts, Koavalan catches hold of the proboscis of the frenzied elephant and holds it under control[60]. Utayakumaran in Manimeekalai holds control of the elephant in frenzy[61]. Utayanan with his music controls and tames the caprisoned elephant Nalakiri of Piraccootanan when it is in frenzy[62]. Ciivakan oppresses the elephant of KaddiyaNkaaran when it rushes in frenzy towards Kunamaalai[63].

Thus the heroes in Tamil epics who have not crushed down their lust which is the frenzy in their heart, bring the elephant in frenzy under control. Symbolically this may represent that they must control their lust-frenzy and then only they can attain liberation. The act of Ciivakan strengthens the idea of symbolism. He controls his mind and lust at last as he holds the elephant under control and gets eternal bliss.

Similarly it may signify the prowess and strength of the epic heroes. In addition to this, some other deeds are also spoken of in Tamil epics to expose the strength and valour of the epic heroes. Tividdan persues and chases the

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57. Cuulaa: 1443
58. Aric : 4: 61
59. Ref : 'Battle' treated in this book
60. Cilap : 15: 45-53
61. Mani : 4: 46-50
62. Perun : 1: 32: 93-94
63. Cin : 979-80

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illusive lion but at last splits open the mouth of the real lion and kills it[64]. Likewise the illusory pig instigated by saint Vicuvaamittiran destroys the elephants, the horses, the army and the hounds. But Ariccantiran with his single arrow destroys it[65]. These two events support the above view.

Heroes of some epics have certain magical powers which they get from mystical formulae. Koovalan knows the mystical formula of 'Paaykalaip Pavai' (Goddess Kaali)[66]. Manimekalai with the power of three mystical formulae is able to fly in the air, take other shapes and is free from hunger[67]. Utayanan mutters the 'Pancamantiram' in the ear of the elephant Pattiraavati and thus bestows liberation upon it[68]. Besides, he makes use of the power gained from the mystic formula called 'Nanavalliyam' very easily, unearths the things hidden by the ancestors of King Tarucakan and gives them back to him[69].

Ciivakan gives liberation to Cutancanan from his dog-life with the incantation of the mystical formula Pancamantiram[70]. From Cutancanan, Ciivakan gets three mystical formulae, by the power of which he can possess so sweet a voice, that even the God of Love (Kaaman) may like it well' can cure any kind of poisoness snake-bite and disease, and can take any shape he likes[71].

Often epic characters fly in the air. This is also a special epic element. We find in Cilampu that Lord Indra and Koovalan after his death come down to the earth in a divine aircraft and takes Kannakit to heaven[72]. It is pointed out in Perunkatai that Pattiraavati a celestial dancer who in the disguise of a Carpenter comes down the earth, makes an aircraft and gives it to Utayanan so that Tattai may fly in the sky and get cured of her lassitude and longings during

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64. Cuulaa : 723
65. Aric : 4: 70-7
66. Cilap : 11: 196-97
67. Mani : 10: 80-82 90-91.
68. Perun : 1: 53; 40-42
69. Perun : 3: 12: 44-45
70. Cin : 943-47
71. Cin : 1217-19
72. Cilap : 23: 195-200

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pregnancy[73]. That Manimeekalai flies in the air is often singled out[74]. Cintaamani speaks of Vicaiyai flying in the peacock-shapted plane[75]. It also points out that Cutancanan carries away Ciivakan across the sky and reaches his world of Vidhyadharas[76]. Tividdan sitting on his white necked kite flies in the sky and fights Accuvakandan[77]. Likewise Villi Bhaaratam also describes many space-travels[78].

The talents and excellents of the main characters of the epic in art and learning are depicted. The art of music is very notable in this respect Epic characters are often described to be skilfull in the art of music and also in playing upon the lute The deep knowledge of Koavalan and Maatavi in the art of music is clearly revealed in 'Kaanal vari' of Cilappatikaaram.

On his way to Madurai, Koavalan catches sight of the bards singing the glory of Goddess KoRRavai. He gets from them the 'Cenkooddu YaaL' and binds the string 'tandinkaram' and 'tivavu' very tight. He connects the 'oRRu uRuppu' with the 'paRRu uRuppu'. Then he selects the string 'ULai' and uses it instead of the string called 'Kural'. The string kaikkilai is used instead of the string taaram. Next he examines the high, the middle and the low pitches. He properly produces the particular division of tones called Aacaan that belongs to a King of melody by name 'Paalaip pan'[79]. This reveals his skill in playing upon the lute. His knowledge in the art of dancing is brought to light in the passage in which he insults Maatavi saying that she has acted well and cheated him. Here Koovalan speaks of eight kinds of dance. They are Kankuudu vari, Kaanvari, Ulvari, PunpuRavari, Kilar vari, teeRcci vari, Kaadci vari and eduttukkool vari[80].

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73. Perun : 5: 4
74. Mani : 11: 127; 24: 163; 25: 25, 239;
75. Cin : 238
76. Cin : 871–88
77. Cuulaa : 1443–44
78. Ref : 'Journey' treated in this work
79. Cilap : 13: 104; 113
80. Cilap : 8: 74–108

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Maatavi selects a lute which has no defect in its pattar, koodu, aani, and narampu. She examines the tones by producing music in eight ways namely pannal, parivaddanai aaraaytal, taivaral, celavu, vilaiyaaddu, kaiyuu/ and kuRumpookku. After depriving the tune of music in these eight ways delineated by masters of music. Vaartal, Vadittal, Untal uraltall uruddal, teruddal and allal. Only after doing all these, she hands over the lute to Koovalan[81].

When Koavalan goes away from Maatavi, she is verily afflicted at her. She sits in the posture of 'patumaacanam' and adapting the method of pataakai handles the lute in her right hand. Holding this particular instrument mattakam in four fingers of her left hand she plays on the lute. Depriving the Cakooda yaaL of its defects called Cempakai, aarppu atirvu, and kuudam, she uses the string uLai instead of the string kural and uses the string kaikkilai in the place of the string taaram. She touched the string inai, kiLai pakai and nadpu and carefully inspects the tune. Using the string kural as base and then using the string ili instead of the string Kural she plays on the lute. Moreover turning the seven stringl according to the method in which iLi is used as a base, she plays on the lute and produces the melodies namely 'arukiyal', 'perukiyal', 'akanilai' and 'puranilai' which belong to 'marutam, (musical melody characteristic of agricultural region). After producing music in high, low and middle pitches, she is greatly confused when she tunes the particular melody called 'tiyam'[82]. Maatavi's skill in the art of music is revealed by her setting the lute right and her playing upon it very nicely.

Moreover she dances in the theatre according to he rules delineated by the grammar books on dancing and secures the title 'talaikkool'[83]. During the time of 'Intira ViLaa' (the festival to Lord Indra) she dances to perfection

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81. Cilap : 7: 1-17 82. Cilap : 8: 25-44
83. Cilap : 3: 158-63

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eleven types of dance[84]. All these throw light on her speciality in the art of dancing.

Utayanan, the hero of the epic Perunkatai is also a master of music and especially of lute. With the melodious music from his lute, he brings the caprisoned elephant Nalakiri under control when it is in frenzy.

When Patumaapati's maid Yaappiyaayini gives a lute to Utayanan, he inspects it and finds faults with it. It is made up of the wood of an old tree having hallows inside its trunk-an old tree that has grown on a watery ground. Therefore he says that the lute is null and void[85]. Yaappiyaayini brings another lute but Utayanan very skillfully finds out the fact that, this lute is made up of the wood of a dead tree, and so he says that it cannot be used to produce sweet melody[86]. She brings yet another lute that has been given as a gift to Patumaapati by his brother Tarucakan. Utayanan rejects this lute also. He says that though this lute is a good one its strings are very tight because they are not yet properly dried. So he asks her to bring other strings[87].

Yaappiyaayini now gives him another string, but Utayanan discovers the defects in it. It is not well scraped, made fit and examined. Also it has flesh particles upon it. It has only long twists and it does not have the necessary ones. Since it has been left uncared on the ground, there are found sand, dust, hair, etc. in it[88]. Thus Utayanan discloses the defects of the lute and the strings.

When he plays on the lute and produces melodies in the high, the low and the middle pitches, doves, swans, and parrots are very much enchanted and they do not fly. Trees like KuRinci bent to him in obedience[89]. Thus the distinctiveness and excellence of Utayanan in the art of music is well portrayed in PeruNkatai.

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84. Cilap : 6: 39–67
85. Perun : 3: 14: 23–31
86. Perun : 3: 15: 20-21
87. Perun : 3: 15: 26–30
88. Perun : 3: 15: 38–47
89. Perun : 3: 14: 278–84

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The musical competition between Ciivakan and Tattai reveals the talents of Ciivakan in playing on the lute[90]. Thus the speciality of the main characters in the art of music is presented. It is also to be noted that the heroes have so many other powers and talents Perunkatai speaks of Utayanan possessing the power to find the place where water can be easily obtained[91]. The elephant Pattiraapati walks in weariness. He verily knows that it is going to die. It is significant of his vast knowledge about the elephants (Yaanainuul)[92]. His excellent skill in the art of adornment is clearly brought to light when he adorns Viricikai[93]. Utayanan is also pictured to be a master of the art of painting. He paints a beautiful picture of himself and sends it to Patumai through Yaappi-yaayini[94].

Likewise the significant skill of Ciivakan in a variety of arts is described in many places in Cintaamani. He is able to find out the best between the aromatic powders that Curamancari and Kunamaalai have[95]. As soon as he sees the powder that they have, he differentiates between them saying that the one has been prepared in summer and the other in winter. His clear knowledge about the things that women use for adorning them is expressed here. He paints a beautiful picture of the external posture of Kunamaalai when she is frightened at the sight of an elephant[96]. This bears witness to his superiority in the art of painting.

When Ciivakan reaches Pallava country, he saves the snake-bitten Patumai and cures her of the deadly poison. It clearly brings out Ciivakan's thorough knowledge of snakes.

If a snake bites a man on his birthday or during the time of solar-eclipse he will surely die. Poisonous snakes are

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90. Cin : 716-21
Ref : 'Cuyamvaram' treated in this work.
91. Perun : 3. 12: 15-77
92. Perun 1: 52: 138-40
93. Perun : 2: 15: 138-40
94. Perun : 3: 22: 141-53
95. Cin : 887-95
96. Cin : 1003-04

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of three types namely Mandali, KaruvaLalai and Naakam. The snake being obliged to outpour the excess of poison, its fear, its purpose of catching a prey, its rage, the stage of its being disturbed during the time of copulation, the state of its being disturbed when in ecstacy, one's being at the end of his fate and the wrongs one has done in the past are the eight reasons responsible for snake-bites. If a snake bites a person with its two teeth namely taddam and ataddam and pours out the poision from them, the result will be the death. If it bites with other teeth and after that pours out the poison on that place the person will suffer a lot. If the place of bite smells like the milk of a cow, we can be sure that the bite is due to an 'Antana Naakam'. If the place of bite gives out a smell sakin to that of the flower Nantiyaavaddam (the flower of the plant Nerium Coronarium), we will be certain that the bite is done by 'Araca Naakam'. If there is a smell of the flower of screw-pine tree in the snake-bite, the snake cannot but be a 'Vanika Naakam'. If there is a smell of aritaaram (musk) the snake must be a 'Cuuttira Naakam'.

If there appears some blisters on the place of bite when we rub that place with our fingers, the snake is nothing but a 'maanaakam'. If there are found drops of pure clear water like liquid on the place of bite. we can conclude that it is caused by the Snake Mandali. The snake that bites Patumai is a virgin one. It is an 'Araca Naakam'. It bites Patumai with its teeth Kaali, Kaalattiri and yaman. But it does not bite with the tooth Yamatuuti[97]. These explanations by Ciivakan are expressive of his vast knowledge about snakes and their peculiar qualities. It is an important epic element in characterisation to embellish and elevate the main characters by portraying them to be in possession of vast learning and excellence in arts.

Epic characters can be classified into three types.

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97. Cin : 1286-88

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(1) Central characters : All epic events centre round this character. The westerners call this character 'epic hero'. An epic can have only one central character. Accordingly we find Kannaki in Cilampu, Utayanan in PeruNkatai, Ciivakan in Cintaamani, Tividdan in Cuulaamani and Ariccantiran in Ariccantira Puraanam. We cannot call any character a central character in Villi Bharatam.

(2) Main characters : In an epic there may be more than one main characters. These characters play important parts in the epics. Koovalan and Maatavi in Cilampu can be taken to be main characters.

(3) Minor characters : There are so many minor characters in an epic. They appear on the scene only for a short time and they are not of much importance. All characters in any epic can be classified under these categories.

As has been seen in the first chapter, a variety of characters are very important for an epic. They must have different qualities. Epic characters should be extraordinary and generous in qualities. In this respect they must be superior to the ordinary people of society. The hero of the epic should not be glorified and heightened to lengthen his shadow everywhere like solitary tree of the desert that alone is clearly visible to a distant observer. Other characters like him should also be glorified. This is the view of the Western Critics[98]. When we have a clear and critical view of the Tamil epics' upon this ground (the idea of the Western Critics), Cilappatikaaram excels other epics. Kamparaamaayanam also succeeds in clear characterisation. We can not find much difference among the characters in other Tamil epics.

Mr. Samuel Dason classifies the characters in Cilappatikaaram under five categories. It is noteworthy. He considers

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98. Ref : quot : by Dr. V. I. Subramaniam ¾ 'Kappiyak kadduraikal' — p. 13

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the main and Central characters Koovalan, Kannaki and Maatavi to be real characters who could be seen in the society of that age. Minor characters like Teevanti, Vayantamaalai and Maatari are said to be real or unreal characters. Tirumaavalavan, Paandiyan NedunceLiyan, Ceeran CeNkudduvan, NuuRRuvar Kannan, Kanaka vijayar and Kayavaaku are thought to be historical characters. These characters might be included in the epic in order to enrich the epic with historical importance. Caaranar, the four types of genies, Catukka Puutam, Mayakkum teyvam (enchanting deity), and Maturaapati are the characters that reflect the belief of the society. Religious faith is also reflected by these characters. They may also be supposed to be divine characters. Religious characters like MaaNkaaddu MaRaiyoon Maadalan and Kavunti are representatives of TamiL religions[99]. Chorus like hunters Cowherdress and the inhabitants of the hilly regions respectively represent the different aspects of the life of the peoples who lived in the desert region, the pastoral area and hilly region,

This variety of characters is not found in PeruNkatai. Cintaamani, Cuulaamani and Ariccantira Puraanam. But in these epics, characters associated with politics are vastly found.

In Perunkatai, the characterisation of yuuki excels that of the hero Utayanan. Yuuki is depicted to be a skilful statesman. The characterisation of the celestial dancer Pattiraapati, who, because of a curse on her, is born as a female elephant[100], is quite different from other characters in Perunkatai. This character can be considered to be supernatural.

Vidhyaadharaas appears in Jain epics. There comes a Vidhyaadharaa to see the festival to Lord Indra in Cilampu[101]. A Vidhyadhara by name Maanacaveekan appears in PeruNkatai[102]. These characters in Cintaamani–Kaantaruvatattai, her

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99. Samuel Dason — Kavunti p. 41–42
100. Perun : 5: 3: 50–140 101. Cilap ; 6: 1–71
102. Perun : 5: 9: 14–18

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father KaluLaveekan, and Cutancanan a friend of Ciivakan ,- all of them belong to the world of Vidhyaadhara's. Accuvakandan the Villain, Cuyampirapai the heroine Cuvalanacadi her father, Arukkakiirtti her brother, Maricii the messenger, all of them in Cuulaamani hail from the world of Vidhyaadharaas. It is a tradition with the poet to connect supernatural characters in epics. These characters can be considered to be characters possessing super human qualities. All the other characters in these epics are connected with politics. Other variety of characters is seldom found in these epics. It is because of this fact that the characterisation in these epics is not of much interest.

Villi Bharatam is embellished with variety of characters. The characters in this epic can be classified into two Categories - the one fighting for virtue and goodness, and the other fighting against the same. The Paandavaas belong to the former while the Kauravaas belong to the latter. The paandavaas are the epic heroes and the Turiyootanaas are their opponents. There are also found some virtuous characters on the side of the Kauravaas. Though Viiduman, Turoonar, Acuvattaaman, Kirupaaccariyar, Vituran and Vikarnan are virtuous persons, they join hands with the evil and sinful persons and unwillingly fight against the virtues. It is because of the over confidence and firm faith in his matchless valour and power that Karnan inspite of being a character of good qualities, very fiercely and willingly fights against the good. Karnan meets his end because of his unlimited liberality.

Turiyootanan, Cakuni and Tuccaatanan are the embodiment of cruelty. Krishna, the King of Tuvaarakai is a divine character. He is the incarnation of God Vishnu. The characterisation of God Siva is also included. There are so many Asuraa characters. They are Idumpan Pakaasuuran, Caraacantan, Nivaatakavacar, Kaalakeeyar, etc. So many saints are also characterised. Among them Vyasa Muni, Taumiya Muni, Uroomacar, Turuvaaca Muni, Asdakoona Makarici, Kaalamaa Muni, and Vishnu Citta Muni are notable. Gods of Fire, of Death, of Air and the Sun

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God, Lord Indra and Lord Kupeera are important among Devas. There are many female characters also - Tirupati, Kunti, Kaantaari, Intiraani, Uurvaci, Idumpi, Uluupi, Cupattirai, CittiraaNkatai, etc. These various characters possess different powers. Because of this variety of Characters the story of Bharatam is very interesting to the readers and appealing to their senses

Characters associated with politics in Ariccantira Puraanam are Ariccantiran, Cantiramati, Kaaciyaracan and minister Cattiyakiirtti. Vicuvaamittiran and Vacciddan are characterised as Saints. Siva and Indra are God and deva respectively. The characterisation of Ariccantiran and Cantiramati who are the embodiment of patience and Vicuvaamittiran who is the embodiment of cruelty is very beautiful In spite of all these we do not find various characters representing societies.

Cilampu alone excels in portraying to perfection the circumstances of its age by including variety of characters in it and thereby reflecting the life of the people of that age. Every character in this epic Cilampu is a representative of the people of a particular society. The realistic nature of the characters leads to the success of characterisation.

Another reason for the victory of IlaNkoo in portraying his characters is that they have their own merits and defects. C.M. Bowra while describing the character of Roland the hero of the epic 'The Song of Roland' noted two features particularly. He says that 'Roland's over confidence in his power and his mistake are responsible for the excellence and grace of his characterisation; confidence is an essential part of his character..... and mistake is characteristic of him[103].

The superiority of characterisation in Cilampu is because of certain faults with the good and virtuous characters. The most important characters Kannaki, Koovalan, Maatavi, Kavunti, Paandiyan NedunceLiyan and Ceeran CeNkudduvan have their short-comings. Twelve long years have passed since

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103. C. M. Bowra – Herioc poetry p. 123

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Koovalan has left Kannaki. Inspite of this long seperation Kannaki has very great patience. This patience itself has its own defect. Koovalan tells Kannaki about the shame he feels over his having lost all his wealth[104]. In reply Kannaki say, that he can take her anklet to make good the loss[105]. She not only gives him her anklet very willingly but also goes with him to Madurai without reluctance. When Koavalan is in a hamlet of Cowherds in the city of Madurai, he very heartily expresses his great grief for the wrongs he has done in the past. Now Kannaki instead of consoling her heart-broken husband, simply blames him saying 'pooRRaaoLukkam purintiir'[106]. The same Kannaki who should have pointed out the errors of her husband and corrected him at the necessary times, simply keeps mum. And now, when she blames her husband and thereby does wrongs at a time when she has to console him instead. When King Paandiyan becomes aware of the fact that it is injustice and crime on his part that he gave commands to kill Koovalan, he immediately dies by uttering the words 'Keduka en aayul'[107]. Thus Paandiyan pays the penalty for his wrongs. But Kannaki is not satisfied. She is still in great rage and sets fire to Madurai. Whatever may be the situation, this act of Kannaki is a defect of herself. So Caattanaar in his Manimeekalai makes Kannaki to confess this defect of herself[108].

The same Kaovalan who very lovingly praises his wife applying these beautiful epithets - gold, gem, pearl, nectar, etc.[109], leaves her in the lurch and forgets her. He has great affection for Maatavi and falls a victim to her passion[110]. Though he has spent more or less twelve years with Maatavis he, at last, insults her by saying that she has been a liar always speaking lies[111] and that she is after all a professional dancer[112].

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104. Cilap : 9: 71 105. Cilap : 97:3 106. Cilap : 16:81
107. Cilap : 20:77 108. Mani : 26 : 34-66
109. Cilap : 2: 38- 81 110. Cilap : 3: 171-75
111. Cilap : 9: 69 112. Cilap : 8: 109 10: 202

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Kavunti parts with the patience necessary for an ascetic like herself and curses a new harlot and a gossip to become foxes. In addition to this her speeches bears a tone of insulting other religions[113].

Thus IlaNkoo includes many defects in his characters and succeeds in characterizations. Likewise Kampar also succeeds in characterizing Raaman, LakshmaNan etc., because they also have in them their own virtues and defects.

Another notable reason for the poetic excellence and success in characterization in Cilampu is that Ilankoo has perfectly portrayed the qualities of the characters by applying to them suitable epithets. John Clark is of opinion that epithets are constant things in epics[114]. This way of narrating the qualities of characters by using epithets is also found in western epics. C. M. Bowra brings to light the fact that there are 36 different noun adjectival forms of Achilles' in Homer[115]. Likewise Virgil pictures the qualities of Aenies by using 90 different epithets. In the same manner in Cilampu also all characters are described with different epithets. These epithets are expressive of the qualities of the characters.

The following epithets are applied to Kannaki to depict her character : aniyiLai (23: 21), amiLtu (2: 78), arumpeRal paavai (2: 75), aayiLai (9: 63), aaruyir maruntu (2: 75) icai (2:79), eedalar kootai (9: 72), Karuntadan kanni (11: 166) Karumpu (2: 74), KaRpin KoLuntu (16: 90), KaacaRu virai (2: 74) Kaaman teevi (10 221), Kudamalai yaaddi (12: 47), KoNkac celvi (12: 47), Kodi (16: 27), KoduNkuLai maatu (11: 205), ciRu mutuk kuRaivi (16: 68), ceytavak koLuntu (12: 48), takaicaal puuNkodi (15: 141), tadamperun kanni (29: 3), tirumaamani (12: 50), teyvam (15: 143), tentamiLp paavai (12: 48)' teemoLi (10: 44), teen (2: 74), todivalait tooli (10: 63), tooli

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113. Cilap : 111: 151–161
114. John Clark — History of epic poetry — p. 20
115. C.M. Bowra — Heroic poetry — p. 235

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(23: 27), naaRaiN kuuntal (10: 43), niil nila vilakku (16: 90), pattinik kadavul (25: 114), punamayiR caayal (11: 199), puuNkootai (16: 89) Penn anaNku (20: 63), peruntakaip penn (23: 2[illegible]), poRpin celvi (16: 91), poRRodi (9: 54), madakkodi (20: 4[illegible]), madampadu caayalal (29: 3), manni (2: 77), maacaRu pon (2: 73), maapattini (21: 50), moykuLal maNkai (29: 5), vampap perunteyvam (19: 24), valampuri muttu (2: 73) and vaaddarunciirk kannaki nallaal (9: 40).

Epithets like adikal (13:87), illoor cemmal (15:90), Karumi maRavan (15:53), Kaaman (10:21), KunRaak Kolkaik Koovalan (11:163), Cellaac celvan (15:75), Cevveel (1:38), paattarum panpan (11:191), Manteeytta pukaLinaan (1:36), and Vaana vankaiyan (6:119), are expressing of the distinctive features of Koovalan. Maamalar neduNkan maatavi (3:170; 6:174; 7:24; 8:16), Maanamar nookki (6:120) Paintodi (8:110) are the epithets made use of in the characterization of Maatavi. Some epithets like aadal makal (8:109), Ca'ampunark Kolkaic calati (9:69) and maayappoy palakuuddum maayattaal (7:52:3) are also given to her while Koovalan is insulting her

Adikal (10: 62), Kavunti aiyai (10: 45), Ceytavattar (10: 239), tavapperun ciRappin kavunti (10: 245-46) nooRRunal yaakkai nocitavattar (10: 223), punniya mutalvi (11: 199) and maatavattaaddi (11: 8; 15: 10, 113) are some epithets applied to characterize the ascetic Kavunti

The cruelty of the goldsmith is well explained in the following epithets - KaruntoLil Kollan (16: 154, 162) KuuRRat tuutan (16: 115), PoyttoLiR Kollan (16: 120), Poyvinaik Kollan (16: 161) and VilaNku nadaic celavinan (16: 107).

The Vedhic knowledge of Maankaaddu MaRaiyoon is expressed in these epithets - tiittiRam purintoon (11:52) nalampuri kolkai naan maRaiyaalan (11:34) and maamutu maRaiyoon (11:31). aliyal, cevviyal, tiitilal and mutumakal are the epithets made use of in portraying the good qualities of Maatari.

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Other epics do not achieve excellence and success in portraying the characters with epithets. But Kampa Raamaayanam, to its credit, has got numerous epithets to paint pictures of its characters.

It is to be noted here what Dr. S.V. Subramanian says about the introduction of characters in characterization. Kannaki and Koovalan are introduced directly, while Teeventi is introduced to us indirectly. MaaNkaaddu MaRaiyavan is allowed to speak himself for the purpose of introduction. Maatari is introduced together with the epic poet and with an epic character. The goldsmith is specially presented by words of implied meaning[116]. in other epics this act of introducing characters is not as tactfully and wisely done as it is done here.

Among all the epics dealt with, no epic excels Cilampu in characterization. No epic in characterisation appeals to the readers as Cilampu does. No epic contains the flow we find in the characterization in Cilampu. Villi Bharatam has much striking similarities to the Western premitive-epics. As far as the Jain epics are concerned, the skill of the main characters in various arts, the mysterious powers they possess and their tact and strength in controlling the elephants in frenzy are considered to be special features. Cilampu alone has various characters of universal interest. Though Villi has many types of characters, they do not attain universality of interest, but has the worthiness and speciality of puraanic status.

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116. Dr. S. V. Subramanian — Cilampin cila paralkal p. 107.

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INTERFERENCE OF GODS AND CELESTIAL BEINGS IN EPICS

It is not a baseless fabric of somewhat a sentimental vision, but a deliberate decision of the literary critics of the west that epic poetry, in order to preserve its glory, must have in it gods and celestial beings without whose interference and operation nothing can be achieved in it. But, at the same time, they are firmly of the opinion that these Gods should never be allowed to overshadow or make the epic characters fade into the back-ground[1]. Epic heroes are not overshadowed by Gods. The Gods are theirs, in as much as the Gods are in the epic for them, and not they for Gods. The Gods are part of the heroes' world and must appear in any full delineation of the same. as felt influences, as advisers, as dispensers of distiny but not as he numbering powers. The Gods give diginity to epic. As participants in an action, they contribute not only to its forwarding but also to its glorification. The divine will always remain a factor in epic poetry. No successful epic has ever been written without the supernatural of somesort. The Gods are a utility in this class of poetry. They are an ornament; they are a tradition. Thus John Clark clears the interference of Gods in an epic[2].

This western idea of the interference of Gods in epic poetry is varily applicable to all epics in Tamil Literature. Some epics have only Gods as characters. Epics like Kantapuraanam and TiruviLaiyaadal puraanam are perfect examples of this type.

Even in epics that have as their heroes the great and noble men and mighty warriors of divine powers, this interference of Gods and celestials of divine powers is varily great.

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1. Dr. V. I. Subramanian — 'Kaappiyak kadduraikal' p. 14
2. John Clark — History of Epic Poetry — p. 68

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In Cilappatikaaram the Sun replies to Kannaki and thus reveals the high and great power of her chastity[3]. The God of Fire, under the disguise of an old brahmin, appears before her to be at her back and call, and to do any kind of job[4]. The Goddess Maturaapati, afraid of going in front of the angry Kannaki, simply follows her after and humbly tells the tragedy that has be fallen the King Paandiyaa and consoles her by saying that, at last, the time has come for Koovalan and Kannaki to pay the penalty for their actions in their previous birth[5]. When Kannaki sets fire to Madurai, the genies on guard of the city (the genies of the priests, the knights, the Illustrious merchants and the craftmen) leave the city to its fate and go away[6]. Unable to bear the pathetic sight of the old mother whose son, for his having been a liar, is to be punished and put to immediate death by the 'Catukka Puutam', Koovalan begs the genie to have mercy and take his own life instead of that of the liar. But, the just genie refuses to part with its salvation and celestial status by accepting the life of a righteous person in place of that of a liar, and dashes him down to death and devoures him[7]. The interference of this genie helps reveal the character of Koovalan – his selfless nature and his love and kindness for others-and above all, it signifies the fact that Koovalan's soul is a good one.

Epic Manimeekalai is entirely relate with the vast interference of the celestials. Here, Gods like Manimeekalai, Tiiva Tilakai and Kantir Paavai are ever controlling and operating the actions of the epic. Manimeekalaa, under the pretence of a woman, meets Cutamati, escorts her to Cakkaravaalakkooddam and gives her a finer and fuller description of it[8]. Again Goddess Manimeekalaa carries away Manimeekalai through the air to Manipallavam[9]. It appears in front of Utayakumaran

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3. Cilap : 18: 52-53
4. Ibid : 21: 47-57
5. Ibid : Katturai Katai
6. Ibid : 22: 16-108
7. Ibid : 15: 76-90
8. Mani : 6: 17-205
9. Ibid : 6: 210-14

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and denounces the sexual love he has had on the girl who has adopted a life of immaculate purity and high spiritua'ity[10]. She wakes Cutamati from her sleep and informs her that Manimeekalai will, within seven days' time, realise to perfection her previous birth and return from Manipallavam[11]. It is the same God who, on the very night of the birth of Manimeekalai informs Koovalan and Maatavi in a dream, the holy life of Manimeekalai is sure to take in course of time[12].

God KantiRpaavai makes Cutamati know her previous birth[13] and tells Kaancanan, the husband of Kaayacandikai about the death of Kaayacandikai and about the greatness of Manimekalai who has assumed the disguise of the dead Kaayacandikai[14]. When Manimeekalai is about to embrace Utayakumaran who has been struck down to death, KantiRpaavai prevents her from doing so, and advises her, that she, who wishes to follow the holy path of life, should not yield her self to emotions and affections. And in fine, consoles her by giving her the complete details of Utayakumaran's antecedents and actions in his previous life, and of the future history of Manimeekalai[15]. It is the same God KantiRpaavai who gives the news to IlaNkilli, of the arrival of Manimeekalai to the famine-stricken city of Kadci with the intention of getting the city entirely rid of its famine and poverty[16].

The great power and real history of Aaputtiran's Amutacurapi' are made known to Manimeekalai by Goddess Tiivatilakai. This God makes Manimeekalai get the Amutacurapi[17]. Besides this, this Goddess informs the life history of his previous birth to Punniyaraacan, and the reason for the destruction of the city of Pukaar to Manimeekalai[18].

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10. Ibid : 7: 13-14
11. Ibid : 7: 17-45
12. Ibid : 29: 30-33; 7: 34-38
13. Ibid : 7: 98-138
14. Ibid : 20: 110-121
15. Ibid : 21: 27-190
16. Ibid : 28: 185, 191-205
17. Ibid : 11: 5-58
18. Ibid : 25: 176-203

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The idol of Lord Buddha tells Manimeekalai her pre-birth[19] and the pre-birth of Punniyaaracan[20]. Campaapati, the Goddess on guard the city of Pukaar, calls in the Brahmas having form and no form before Kootamai, and in their presence makes it clear to her that it is impossible to bring the dead back to life. Thus in Manimeekalai Gods and celestials fill the title role. Cilampu can well exist and retain its beauty and glory even without the interference of Gods. But, without Gods, there is no Manimeekalai. They are part and parcel of the epic and it is their interference that helps Manimeekalai succeed in her ascetic life and religious service. Without them her ascetic life is sure to have met with failure

In Perunkatai, the part played and the deeds done by the celestial dancer Pattiraavati born as a female elephant attract our attention. Since Utayanan has given this celestial dancer deliverence from her elephant life, she, as an act of gratitude, prays so earnestly to Lord Kupeeran that a son may be born to Utayanan. Granting her prayer, Lord Kuperan in turn invokes Cautarumeentiran who kindly orders Cootavan to be born son to Utayanan. Besides she appears before Vaacavatattai in a dream and foretells her of her being to give birth to a boy[22], and, with the intention of curing her of the longings and lassitude during pregnancy provides her with a machine that can be set in motion in the air[23].

In Cintaamani Gods do not play the part of characters. When Ciivakan is born, one God appears as an old, crooked woman before his mother Vicayai, and paves the way for Ciivakan to be easily carried away by Kantukkadan[24]. The incarnation Palaraaman and Tirumaal are considered to be the Gods in Cuulaamani.

The ending of Ariccantira puraanam is in close connexion with many Gods. Saint Vicuvaamittiran fails his attempt to

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19. Ibid : Kaatai : 9 20. Ibid : 25: 135-146
21. Ibid : 6: 176-87 22. Perun : 5: 3: 163-206
23. Perun : 5: 4: 48-50 24. Cin : 314–16

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temp Ariccantiran. All his efforts do not bear fruit and Ariccantiran, with all his firmness and righteousness remains victorious. To see this God Siva with his wife Umai comes on the bull. God Tirumal superby seated on the back of Vainateeyan (White necked kite) visits the place in all his glory. God Brahman accompanied by Kalaimakal rides on swan's back and reaches the spot. The eighteen celestial hosts, the Sun and the Moon descend down to see Ariccantiran. God Murukan graciously brings the sons of Ariccantiran and of King of Kaaci, back to life[25]. Those who have already bought Ariccantiran and Cantiramati appears respectively as God Yama and God of Fire[26]. Lord Indra, Tumpuranaata munivar, celestial dancers, the eight Tikkuppaalakar, join the party[27]. God Siva now explains to Ariccantiran that all the troubles hitherto undergone by him, have specially been meant for testing him. He gives commands that he be again crowned King of Ayootti, and that getting half of Kaucikan's power of penance he shall very wisely rule over his country. Moreover, God Siva orders Lord Indra to take Ariccantiran back to Ayotti and crown him King of his country[28]. 'Intira Kaandam', the second part (Kaandam) of the epic Ariccantira Puraanam entirely takes place in the world of Gods. Thus, the interference of Gods holds a high and special place first in Manimeekalai and next in Ariccantira Puraanam.

In Villi Bhaaratam, this interference of Gods is manifold. It holds a high and greatly estimable place in Villi Bhaaratam as it does in the famous epics of the west. Krishnan, Indra, Siva, Kupeeran Yamataruman, Anuman, Sun and Acuvani fill the title role as Gods in Villi Bhaaratam.

All the events arise from the deeds of God Krishna. He attends the 'Cuyamvaram' of Tiraupati. In order to enable Arccunan to win the hand of Tiraupati in her 'Cuyamvaram', Krishna after having consultations with his

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25. Aric : 9: 20-21
26. Aric : 9: 33-37
27. Aric : 8: 123-24
28. Aric : 9: 40-12

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heavenly Companions, prevents them from taking part in that function"[29].

It is Krishna himself who is wholly responsible for the construction of the Paandava City called Intirappirattam. When he invokes Lord Indra and the heavenly Carpenter Teeva taccan. they both come at once and Lord Indra commands Teeva taccan to construct a city for the Paandavaas. Krishna names the city Intirappirattam[30].

Krishnaa helps Arccunan burn the forest Kaandavam and marry cupattirai[32]. He aids Viiman to kill Caraacantan[33]. He protects the dignity and honesty of Tiraupati when she is being undressed be force by Tuccaatanan. When the Paandavaas leave their country because of the cruelty of Turiyoo-tanan and reach the forest called Kaamiyam, the friendly Kings to the Paandavas raise their swords in great anger against Kauravas to utterly rout them out. Here, God Krishna brings them to a peaceful compromise and orders the Paandavas to live in the forest lonely unkonwn and unseen by others[34]. He offers delicious feast to Turuvaasa Muni and saves the Paandavas from this holy man's fierce anger [35]. Arccunan, in order to fulfil the desire of Tiraupati, cuts down the fruit strictly meant for saint Amittira Munivar. He is quite agitated at the thought that he will be surely cursed by the saint. But, Krishna stands Arccunan in good stead in his nick of time and saves him from the curse of Amittira Munivar[36].

Thirteen long years have now past since the Paandavaas, went to the forest last. In accordance with the advice of God Krishna, Uluukan is sent as a messenger to the Kauvaravaas in order to claim and get back the Kingdom of the Paandavaas. As this mission meets with failure, Krishna him self goes as a messenger. The performance by Krishna as

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29. Villi : 1: 5: 49
30. Villi : 1: 6: 9-11, 14
31. Villi : 1: 8: 19–22
32. Villi : 1: 7: 73-77
33. Villi : 2: 1: 28
34. Villi : 3: 1: 14, 16
35. Villi : 3: 6: 11
36. Villi : 3: 7 15-24

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a messenger brings in victory in many ways to the Paandavas[37]. Krishna wisely elicits from Turoonar[38], and Viiduman[39] the means of killing them Making clever use of these informations he ensures that they are killed in due course[40].

During the war God Krishna acts as charioteer to Arccunan and saves him from Pakatattan[41], and Cutaayu[42], Besides, protecting Arccunan from the powerful 'Nakaastiram of Karnan[43]. He made Arccunan send the arrow to Karnan in his weak moment[44]. Hurt by the arrow Karnan falls down, But, there comes the Goddess of justice (Dharmaa). Now Krishnaa begs Karnan and gets all his dharmaa as charity and thereby puts an end to his life[45]. He saves the Paandavaas from the 'Naaraayanaastiram' of Acuvattaaman by disarming them in time[46]. Hiding the Sun with his discus missile in his hand, and allowing the Sun once again to shine[47], Krishna paves a clear way to Arccunan to make a kill Cayattiratan. When Arccunan is agitated at his having found himself at a loss to kill Turiyootanan whose body is well covered and protected by the armour of Turoonar, Krishna sounds his conch, enchants Turiyootanan, gives a spear to Arccunan and commands him to cut down the armour. On the last day of the war, Krishna reveals to Viiman, the secret place where lies the life-grip of Turiyootanan and thus enables Viiman to kill Turiyootanan[48]. He escorts the Paandavas form the army camp, and saves them from the fierce anger of Acuvattaaman[49]. Shows an iron pillar as Viiman to Tirutaraaddiran and protects Viiman from his grip[50]. Thus in many ways Krishna completely stands by the Paandavaas in the

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37. Ref : Embassy trented in this work.
38. Villi 6: 1: 14-15
39. Villi : 6: 1: 10-11
40. Villi : 7: 5: 26-29; 6: 10: 29-34
41. Vilii : 7: 2: 64
42. Villi : 7; 4; 31-32
43. Villi : 8. 2: 233-35
44. Villi : 8: 2: 250-41
45. Villi : 8:2: 240-41
46. Villi : 7: 5: 36: 41
47. Villi : 7: 4: 164
48. Villi : 9: 1: 182
49. Villi : 10: 1: 43
50. Villi : 10: 1: 45

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great Bhaarata war. In short, without Krishna, there is no Mahaa Bhaaratam.

Lord Indra appears and operates on several occassions. According to the will of Krishna, Indra with the help of Vicuvakarnan constructs the beautiful city Intirappirattam for the Paandavas[51]. With his wife Intirani he attends the marriage of Arccunan with Cupattirai[52]. Besides, causing sudden downpour of heavy rain when Arccunan burns Kaandavavanam (the forest of Kaandavam)[53], Indra joining hands with his celestial hosts wages a war against Arccunan[54]. This war helps Arccunan reveal his skill an Archery. When Arccunan is in deep meditation for securing paacupatam (arrow with God Siva), Indra sends heavenly maidens to Arccunan in order to put his power of penance to test[55]. Having now fully been aware of and satisfied with Arccunan's great power, Indra whole-heartedly blesses him that he may succeed in his endeavour to acquire the Paacupatam[56]. As soon as Arccunan gets the Paacupatam, Indra takes him to heaven where he makes him defeat the asuras namely Nivaata kavasar and Kaalakeeyar[57]. Assuming the shape of an old brahmin he gets the armour and ear ornament from Karnan[58].

Knowing the intention of Muacuran to destroy Arccunan who is in deep meditation to secure the Paacupatam, God Siva and Uma come there disguising as a hunter and huntress. Siva fights Arccunan, tests his valour and power, shows his own person, blesses him and bestows his Paacupatam upon him[59]. God Siva gives powerful bow and arrows to Arccunan who has been to Kailaayam with Krishna so that he may easily defeat Cayattiratan[60]. That in Kailaaya the same garland bestowed to Krishna by Arccunan is found around the neck

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51. Villi : 1: 6: 10
52. Villi : 1: 7: 75-77
53. Villi : 1: 8: 48
54. Villi : 1: 8: 70
55. Villi : 3: 1 : 49–50
56. Villi : 3: 1: 72
57. Villi : 3: 1: 131
58. Villi : 5: 4: 242
59. Villi : 3: 1: 73-130
60. Villi : 7: 3: 221–22

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of Siva,[61] and that Siva praises Krishna[62] are expressive of the religious unity that Ari and Aran are the same.

Naaratar appears twice in the epic. He tells the Paandavaas the story of Cuntan and Upa-cuntan who faught between themselves and got themselves destroyed in order to win the hands of Tiloottamai and suggests a clever artifice to the Paandavaas regarding Tiraupati, so that there may not occur any disunion among them. According to his advice, each of the Paandavaas can keep the happy company of Tiraupati only for a period of one year. When one of the Paandavaas stays with Tiraupati for a year, the rest of them should not see them. If any one of them happens to see them, he must go on a pilgrimage for one year[63]. It is because of this artifice of Naratar that Arcunan goes on his one-year pilgrimage and that Taruman is induced to perform the 'iraaca cuya yaakam[64].

The God of Fire appearing before Krishna and Arccunan and getting food from them[65], burns, with their grace, the Kaandavaa forest. Ordered by Lord Indra Tuvaata Caatittar, Eekataca Ruttirar, Acuvanii Teevar, etc. fight Arccunan[66].

In order to save the lives of the Paandavas from the demon born on the 'Yaakaa of Saint Kaalamaa munivar, Yamataruman constructs a spring of poisonous water, kills four of the Paandavaas with this water, and makes Taruman become unconscious, and at last brings them all back to life. Here the answers given by Taruman to the questions asked by the voice of Yaman are entirely expressive of Taruman's learnings and honesty[67].

With the intention of directing Viiman to the city Alakaapuri of Lord Kupeeran, Anuman appears once in

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61. Villi : 7: 3: 21
62. Vilii : 7: 3: 219-20
63. Villi : 1: 6: 43-44
64. Villi : 2: 1: 13
65. Villi : 1· 8: 20–23
66. Villi : 1; 8: 65-67
67. Villi : 3: 8: 55-57, 63

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sight[68]. Magnificiently exposing his great gigantic figure to the view of Viiman, Anuman grants the boon that he will always appear in Arccunan's flag.

Kupeeran gives the fragrant flower (Vaacamalar) to Viiman[69], but, when Kupeeran hears the news that Viiman in his second time to secure the same flower, has defeated his (Kupeeran's) army commanders Munimaan and caaleentiran, he wages a war against Viiman. But Taruman intervenes and plays everything cool. Viiman returns with the flower that he has been eagerly in search of[70].

Thus the divine deeds of Gods are well made use of in many epics. These, besides giving a kind of sensation to the epic, help bring to light the greatness of chastity, the power of penance, and heroism of the epic characters. They also do much to carry forward and lengthen the epic-story. On several occassions these Gods co-operate with and support the epic characters in their actions. Therefore the interference of Gods and celestials is a must in epics. It must inevitably hold an important place in epics.

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68. Villi : 3: 3 26-66
69. Villi : 3: 3: 9-17
70. Villi : 3: 5: 9-103

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DESCRIPTIONS — LAND

In ancient Tamil epics, there is no such convention to start an epic in an orderly manner. It is not clear as to how the epic Perunkatai begins, due to the loss of the first and the last portion of this epic. Almost all the Western epics follow the method of beginning the poem in the middle of the epic which is the most emotional and excitable aspect of the story. On the contrary the Indian epics are said to begin with the greatness of the birth of the hero and speaks thoroughly of the whole life history of protagonist till his end or his liberation. Before starting the poem, the poet pays his homage to Gods in order enable him to complete his work properly. This is adopted only in the middle ages. Besides this, the poet reveals the purpose and the idea of narrating his work as an epic, the theme which the poem contains, and the truth he wants to highlight through the story. All these are entered in the preface or prologue called 'Paayiram'. Tandi, a medieval Grammatical work in Tamil, classifies this as 'VaaLttu' meaning 'Praising', 'Vanakkam' meaning 'worship' and 'varuporul' meaning 'content and theme'. Followed by Tandi, the grammatical works like 'MaaRan Alankaaram', and 'Citamparap paaddiyal' also denote this as one of the epic requirements.

Further in the prologue, the epic poet adds the descriptions of the land and the city where the hero or heroine is to be born. After that he goes on narrating the story. Such tradition is adopted only in the middle ages in the literary history of Tamil. Though it starts only from the middle ages, this continues to be narrated in epics up to the 18th century A.D. Both these descriptions are regarded as epic requirements in Tamil grammatical works[1].

Epics like Ciivaka Cintaamaani CuuLaamani, Kamparaamaayanam, Niilakeeci, Tiruvilaiyaadal Puraanam, Periya

1. Tandi : 8 : 6; Maaran : 74:2; Citam : 41 : 3.

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Puraanam, Naidatam, Tanikai Puraanam, Ceetu Puraanam, Ariccantira Puraanam, Ciiraappuraanam and Teempaavani, narrate both these aspects of epic in separate headings.

In the description of the land, mostly the fertility of the lands the happy and wealthy life of the people are noted. 'Naadukaan Kaatai', the tenth Kaatai of the epic Cilappatikaram speaks of the description of the land situated around the city of Pukaar. So the tradition of describing the land is not the only one adopted in the middle ages. But the use of this in the beginning of the epic is followed only in the middle ages. Either Cintaamani or CuuLaamani is the first to describe it in the beginning. The expedition through the five great regions in the Tamil lands namely the hilly, pastoral, agricultural, maritime and desert regions (KuRinci, mullai, marutam, neytal and paalai) is more or less connected with the description of the land.

The portrayal of this, description of land in epics is described here only by the help of the three epics Cintaamani, CuuLaamani and Ariccantira Puranam. Both Cintaamani and Ariccantira Puraanam describe the scene in the same trend but they differ only in the mode of expressing.

The drawing of water from the ocean by the rain-clouds, the raining, the over flowing of water, the falling of water-falls, the flooding of rivers, the passing of the river through the regions of the Tamil land, the reaching of the river into the agricultural region and the fertility of the region are the descriptive elements spoken of in these two epics.

The rain-cloud rise like a herd of elephants of a King, lighten the lightning like the matted hair of God Siva and thus the rain-cloud is pictured in Cintaamani[2]. The same rising of the rain-cloud is mythically imagined in Ariccantira Puraanam. It rises up like the nectar of the milky ocean rises, draws the waters of the ocean and speads through out the sky as if the poison appears from the milky ocean[3].

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2. Cin : 32

3. Aric : Naad : 2

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Cintaamani compares the raining to thin silver wires arranged on the mountain[4]. Puraanam portrays it in such a manner that it resembles the nectar of the milky ocean filled up in the vessel like earth filtered by sky, the fibrous web or filter.

The flowing of the water-falls is not spoken of in Ariccantira Puraanam. Cintaamani refers to it as a storeyed house decorated with white flags, as the garland, of Lord Indra and as a box full of valuable ornaments being turned upside down[5].

Both the epics mention the overflowing of floods. Tiruttakka Teevar depicts floods passing with great speed to distribute wealth to the people of various villages, like a good-hearted benevolent person[6]. In Ariccantira Puraanam it is mentioned that flood passes through ups and down like the gifts donated by the virtuous benevolent persons to those who are free from the habits of thieving, of drinking, of lust, of committing murder and of eating the meat[7].

Next to this, the passing of the river through various regions is noted. Cintaamani denotes that the river reaches the agricultural region only after passing through the pastoral region. It is metaphorically imagined as the bride to the sea, that she is going to see him with full of foams as garlends, and valuable things of hilly region like honey, golden powder, sandal and fruit[8]. In Ariccantira Puraanam it passes away through hilly, desert and pastoral regions and at last reaches the agricultural region. The river flowing speedily uproots trees such as Konku and Punnai and carries with it, fragrant articles like cardamon (eelam) and 'takaram' (a king of fragrant ungent for hair) valuable goods like diamond and pearls and animals. It is metaphorically represented as God Siva who

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4. Cin : 33
5. Cin : 34-35
6. Cin : 36
7. Aric : Naad : 6
8. Cin : 37-39

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wears the skull, leather of tiger, the river ganges, the serpent and bones, as submarine fire, and as the battle field in which Goddess Turkkai rests[9].

The appearance of the river in the four regions is vividly portrayed in Ariccantira Puraanam. The description of the river carrying the trees in the regions, animals, fragrant articles and valuable goods is a common factor in all the epics in Tamil. The river pays its homage to God Murukan of the hilly region, Goddess Turkkai of the desert region and God Kannan of the pastoral region and worships them all in Ariccantira Puraanam and this is a new element which is highly imaginative and expressive. Besides, the marvellous deeds of God Tirumaal like seizing the attire of the cowherdess and trampling to death the serpent in this incarnation as God Kannan, and the breaking off the tree Maraamaram (Sal or pipal tree) in His incarnation as Raaman are described in the river scenes and this becomes the greatest expressive technique in the narration[10].

Next the deeds of the inhabitants of the agricultural region and the scenery of the fields are shown both in Cintaamani and in Ariccantira Puraanam. The peasants close the shutter with palm leaves or thorns to control the speed of the floods; some of them protect the banks of the river from breaking; they beat the drum with great joy on the arrival of the flood. Thus Cintaamani pictures the deeds of the peasants[11]. In Ariccantira Puraanam, the sounding of the drum 'Marutam' and the repairing of the banks by peasants are noted[12].

The scenes of the fields and groves represent the next feature in this description. This feature is exhaustively described in both these epics.

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9. Aric : Naad : 8-14
10. Aric : Naad : 15, 17, 20-21
11. Cin : 41-42 12. Aric : Naad : 30

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In Cintaamani, while the farmer is ploughing the land the fish 'iRaal' is frightened. The fish 'Kayal' leaps into the field where transplantation of seedings has not been done; the beetles feel frightened on seeing this, and fly away. This frightens the bees swarming round the garlands of the women working in the field and they come humming near the bees already swarming round the flowers of water-lily. The peacocks feel fascinated on hearing the happy crying of the women engaged in transplantation of seedings, as if they have heard the thundering sound of the rain-clouds. At the same time the cuckoos are fascinated as if they have seen the rain when they see the false fascination of the peacocks'. The swan being fully intoxicated by drinking the toddy split by the working women while they were drinking desires sexual pleasure and enjoys sexual union with a crane. On seeing this, the female peacock instructs her male not to be confused like the swan. The fish 'vaalai' dances like a dancer. The buffalos feed their calves and fill the vessels with milk. The dove and the parrot drink the milk, hearing the music of 'myna'.

The sugar cane is shaped round like a honey-comb. The paddy plants grow up to such a height as to conceal a standing elephant. Just like the pregnant serpent, this plant is having a tender shoot and produces the ear of grain. It stands straight like a person not belonging of a good family. The fully grown up ear of grain bends like a learned wiseman. The paddy grains heaped in the threshing floor after removing chaff, look like gold. The smokes arising from the sugar cane factory, while boiling the remaining juice of the sugar cane after distributing the juice to all those who want it, make the Sun to become red in colour. On all sides carts loaded with paddy, sugar, flower, cocoanut, arecanut, betal leaf, fruit, beans and red-gram are going one by one. The place where food is distributed, the water shed and the dancing theatre are filled with consumable articles. Fruits like banana, aacini, jack, mango and cocoanut, the leafs of screw

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pine and the flower of the champak have fallen down striken by the pestle used by the ladies pestling the fried paddy. Thus the fertile scenes of the paddy fields are picturesquely described in Cintaamani[13].

Just like Cintaamani, Ariccantira Puraanam also speaks of the fertility of the paddy fields, the birds and creatures in enjoyment in the tanks and lakes and the richness of the valuable articles like pearls as descriptive elements of this scene. Here while farmer is ploughing the land, the white swans get frightened and fly away; the conches and the pearls are scattered; the blue water-lily, the lotus and the fish are crushed by the ploughshare; sugar cane, waterlily, lotus, red water–lily, tuber of Indian Kales, crab, tortoise, beetle conch and snail are all destroyed by the harrow while levelling the ploughed land. The peasant who sows white and red paddy seeds looks like the benevolent one who distributes white and red attires to the ascetics and brahmins respectively. The swan hatches the pearls by considering them as its eggs; the buffalo grazes the 'Caali' paddy and its mouth is full of pearls; the girls dwelling in the hilly region drive away the parrots by throwing the pearl of the serpent; the girls of the maritime region while enjoying sexual union, the conches go up on their laps and beget pearls; the pearls are given as the price of toddy. Thus Ariccantira Puraanam explains this scene[14].

Some worldly morals and ethics are also pointed out while describing the lands. Cintaamani denotes that the city 'Iraacamaapuram' has ascetics, persons who lead family life to get eternal bliss, and persons who are learning the four great vedas[15]. Ariccantira puraanam mentions that the words of virtuous persons will express the virtuous path, throughout the city[16].

The description of the land in epics may also come in the middle of the poem. It comes in two places in Ari-

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13. Cin : 44-77
14. Aric : Naad : 30-58
15. Cin : 77
16. Aric : Naad : 59

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ccantira Puraanam. The first one is of the land surrounding the city of Kannooci[17]. Here the scenes of the tanks, and the enjoyments of the birds and monkeys are depicted. The next one is of the land situated in the city of Kaaci and describes the fertility of the paddy fields, the activities of the peasants and their ladies, and the scenes of the tanks[18]. Both these are natural descriptions but no moral or ethic is taught.

The description of the land in Cuulaamani is quite different from the other two. Here the author takes only five scenes namely sounds, flowers, birds, animals and things and describes them in each region in an orderly manner. Besides, he describes the mingling scenes among the regions separately.

Regarding the sounds, the worshipping of God Murukan in the cottage of the KuRavaas, the falling sounds of the wate-falls, and the trumpets of elephants when they kill the tigers are all heard in the hilly region. In the pastoral region, the sounding of the drum eeRukoodpaRai', the musical sounds of the flute, and the ploughing noise are heard. The beating of the drum while dancing is going on, the loud noise of the people conducting the cock-fighting games, the sounding of the marriage drum, and the uttering of the peasants doing their works in the fields are all heard in the agricultural region. In the maritime region the musical sounds of the fishermen, the noise of the young boys bathing and the loud noise of the ocean are all heard. Thus the invisible scene of sounds in all these five regions is picturesquely portrayed.

Next the poet goes on narrating the flowery scene. In the hilly region, flowers like 'kaantaL', bluewater-lily and VeeNkai are blossomed with honey. Flowers like Jasmine, Laburnum (KoNRai) wild-time (Kuruntu) and KaantaL make a flowery scene in the pastoral scene. In the agricultural region, the

17. Aric : Naad : 1: 132-140
18. Aric : Naad : 7: 1-9

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lotus and the blue water-lily blossomed and in the maritime region there are fragrant screw pine and blue water-lily.

The third feature, he describes, is of the birds. The peacocks. dwelling in the hilly region are dancing while hearing the thundering sounds of the rain-clouds. The birds in the pastoral region look at their females with loving affection while eating the food by digging up the mound of sand spread over fragrant pollen of flowers. In the agricultural region, the birds rest on the lotus flower in the pond, seize the leaping fish 'Iral' and eat it with great joy. The swan in the maritime region shakes the water in the backwaters of the sea.

The fourth element of this description is the animals. The female elephant drives away the beetles which are absorbing the musk of the elephant by the flowered branch of 'Kaantal', eats the millet and sleeps on the slopes of the mountain. The cows in the pastoral region are grazing the grass and bud, drink the honey scattered from the 'KonRai' flowers and playfully fight among themselves in the rainy season. In the agricultural region the buffalo sheds milk by thinking of its calf while eating the flowers of water-lily. The swans drink the milk and shake the water in the pond. The crocodile after eating the fish 'Kendai' and their eggs attacks the 'shark' with great fury.

The last and the most important one in the description of the land is about food articles. The inhabitants of the hilly region feed the guests and wandering beggers with bamboo rice and millet in all places. The pastoral region is filled with grains like sesame, bean, red-grom and common millet (varaku). The agricultural region is full of sugar canes and paddy fields. The pearls obtained from the conches and shell-fishes, the toddy prepared from the cocoanut tree, the foreign articles and the things from the sea are found throughout the region.

Cuulaamani describes the five features in the four regions except desert in a classified manner. This description is dealt

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with realistically without exaggeration and gives much more interest to the readers than the others.

Next, the author goes on describing the mingling scenes amongst the regions. The flower in the hilly region is worn in the tresses of the girls dwelling on the pastoral region, and spreads its fragrance. The water-lily in the agricultural region beautifies the tresses of the woman in the maritime region. The dance 'Kuravai' danced by the peasants in the agricultural region is going on with the sounding of the small-drum of fishermen in the maritime region. The bird acunam which lives in the hilly region sleeps hearing the musical sounds of the flute of the inhabitants of the pastoral region. The creeping plant manai, the jasmine arbour, the mullai and KonRai flowers are all found in one place. The mingling scenes of regions are thus portrayed in Cuulaamani[19].

Thus the description of the land is pictured in both methods as expressed above in the three epics. Though the method that Cuulaamani adopts is too interesting and much appealing, the later epics Kampa Raamaayanam, Tiruvilaiyaadal puraanam Ciiraap puraanam, etc. flollow the method of Cintaamani. The mode of expression adopted in CuuLaamani is not seen in any other later epics.

The description of the land differs from epic to epic in their content and theme. Tiruvilaiyaadal Puraanam is the best example for this. As the content of the epic Tiruvilaiyaadal puraanam is of miraculous deeds of God Siva, the scenes of rain, river and paddy fields of Paandiyaa Kingdom are all described connected with God Siva.

The rain clouds become white like the body of God Siva; after absorbing the water from the sea they resemble the black body of Uma in colour. It rains like the compassion of Him; it rains on the mountain as if Siva is being given a bath by Raman. The river flows as if it worships God Siva by pouring the honey with its hands of waves,

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19. Cuulaa : 17–35

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by applying the paste of musk and by sprinkiling the flowers. It flows clean and pure as a virtuous person who knows the path to salvation and who considers Him as the supreme Vedic God and His path as the only way to attain salvation. Like the sixty four arts, the river divides itself into various channels. The flood water from the river enters and fills the groves as if the devotion of God Siva fills the hearts of His devotees. Thus in Tiruvilaiyaadal Puraanam the entire description is related with God Siva[20].

Though we are not aware of the description of land in Perunkatai in the beginning, since the first portion of the epic is not available, it is seen in the middle. When Utayanan enters the kingdom of Makatam the fertility of the land is described[21].

The land looks like a 'tilakam' on the forehead of the mother earth. It has no deserted area. Wealthy persons belonging to great families dwell in the land. Neither the poor nor the beggars are to be seen. The celestial also wish to live in it due to its fertility. It is a place of birth of virtuous persons. It cannot be defeated or destroyed by enemies but it defeats the enemies and gets great fame. People possess all the good qualities like compassion, grace and heroism.

The family which sells valuable goods to foreigners is also described as one of the features in the description of the land. Besides this, the author describes the fertility of the agricultural region only by showing the actions of a buffalo, and the hilly region by explaining the flowing of water-falls.

The buffalo is frightened by hearing the merriments of the peasants and takes to its heels from the place squeezing the leaves of sugar cane, crushing the plants of paddy, trampling on the lotus flowers, spoiling the brood leaves of water-lily, and crumbling the blue water-lily. It hurries up, frightens the

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20. Tiruvi : Tirunaad : 2, 4, *11*, *14*, *15*
21. Perun : 3: 2: *15*-55; 3: 3: *1*-*11*

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grogs and makes the water in the pond muddy. It takes rest under the shadow of the trees areca palm and then reaches the cattle stand. Thus the actions of the buffalo reveal the fertility of the agricultural region[22].

Just like the buffalo, the water-falls, thinking that it is not so good to enter empty-handed the good old villages of virtuous persons belonging to great races, bring wild-banana, jack fruit, mango, fragrance of the tree 'ukay', diamond and pearl. This reveals the sceneries of the hilly region[23].

Moreover, the scenery of the villages among rivers, lakes, channels, beetles swarming the grove, tanks, ponds, pools, wells and paddy fields filled with water, flowers and paddy are all mentioned in the description of the land[24].

The portrayal of the land in Tamil epics is thus described in the beginning as well as in the middle of the epics. It becomes one of the most important requirements of an epic. As it is not seen in Villi Bharatam, both Nalla pillai and Muruka Pillai are believed to have composed poems on land and city descriptions and inserted them in the beginning of Villi Bharatam. Even though, this Bharatam is not available, it reveals the importance of these two descriptions in an epic poem.

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22 Perun : 3: 2: 15-25
23. Perun : 3: 2: 26-35
24. Perun : 3: 3: 1-9

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DESCRIPTION — TIME

Tolkaappiyar classifies the content of the subjective or love poems into three namely mutal porul (primary arrangements of nature with regard to land in five varieties and time in two grand divisions), Karup porul and Uripporul[1]. The land and time come under mutal porul[2]. Time is divided into two as season and day and each of these is further divided into six. Rainy season (kaar), Winter season (kuutir), Early dewy season (munpani), late dewy season (pinpani), spring season (Ilaveenil) and summer season (mutuveenil) are the six seasons which are considered as the main divisions of time. The Tamil months Cittirai and Vaikaaci are spring seasons; Aani and Aadi come under summer season; Aavani and Puraddaaci constitute the rainy season; Aippaci and Kaarttikai form the winter season; Maarkali and Tai form the early dewy season; Maaci and Pankuni constitute the late dewy season. The twelve months of a year are thus classified into six seasons in Tamil. Likewise a day having 24 hours is divided into six minor time division each having four hours duration. From 2 to 6 p.m. ERpaadu (Sun-set); 6 to 10 p.m. maalai (evening) 10 to 2 a.m. Yaamam (Mid night); 2 to 6 a.m. vaikaRai (day-break or dawn); 6 to 10 a m. vidiyal (morning); and 10 to 2 p.m. anpakal (mid-day)[3].

Since Tamil epics follow the Tamil tradition of both subjective and objective poems, both are found in them. The time is one of the most important descriptive elements for amatory poems, gets a salient place in Tamil epics. Tandi, the grammarian of epic poems denotes these two time-descriptions as 'paruvam' (season) and 'irucudart tooRRam' (the rising of the Sun and the Moon)[4] Later grammatical works MaaRan Alankaaram, Vaccananti maa'ai, Navaniitap paaddiyal and Citamparap

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1. Tol : Akat : 3. Iam : 2. Ibid : 4
3. Ibid : 6-12 4. Tani : 8: 6-7

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Paaddiyal also refer to the time as an important descriptive feature of an epic[5].

This aspect is used in epics from Cilampu onwards. The Ilaveenil of the major time division, and maalai and vidiyal of the minor time division are spoken of in Tamil epics explicitly. Though the other divisions of time are also mentioned, they do not however get a notable place.

In Cilampu, we find a close connextion between the time and the divisions of the epic like Kaatai. Several Kaatais clearly speak of the exact time when the whole event of a particular Kaatai has happened. In this respect we could compare the Homeric epics the 'Iliad' and the Odyssey' to Cilappatikaaram. Both Iliad and Odyssey of Homer speak of the 42-days events in 24-chapters. The first chapter of Iliad includes twenty-two days' events. The second chapter the 22nd day's event; the third to seventh chapters the 23rd day's event, the seventh chapter the 23rd to 25th days' events, and the eighth chapter the 26th to 27th days' event, while the chapters eleven to eighteen about the 28th day's event. The 29th day's event is spoken of in chapter 18th and the 30th day's event is narrated in chapters nineteen to twenty-two. Chapter 23rd narrates the story of four day's events from 30th to 33rd and the last chapter of Iliad neludes ten day's events from 33rd to 42.

The Epic 'Odyssey' also speaks of events in the same manner. The first two chapters speak of two days' events. The third and fourth days' events are narrated in the third chapter while the fifth and sixth days' events in the fourth chapter. The fifth chapter expresses 26th Day's events from 7th to 32nd. The 33rd day's event is depicted in the sixth chapter and the 34th day's event in chapters seven to twelve. The thirteenth chapter speaks of the 35th day's event, while the other three chapters including the 13th chapter are of the

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5. MaaRan : 74 ; vacca : 40; Nava : 62; Citam : 41

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36th day's event. The second part of the chapter 15th contains two day's events from 37th to 38th. Both 15th and 16th chapters narrate the 39th day's event. Chapters seventeen to twenty describe the 40th day's events. Chapters twenty to twenty three are of the 41st day's episode. The last two chapters from 23rd to 24th, speak of the 42nd day's incidents.

Just like these two epics, Cilampu does not mention the exact time of the events in each and every chapter. But Katais fourth and nineth narrate one night's events from evening (maalai) to dawn (vidiyal) The 'IntiraviLa vuuredutta Kaatai' speaks of the morning time events[6] The 'Kadalaatu Kaatai' also narrates the morning events of the last day of the 'Indra festival'[7]. In the same day and time the event of the Kaatai Kaanal vari' happens The 'Naadukaan Kaatai' is also a morning event of two days[8]. But at the same time this Kaatai points out several days' events[9]. Though it includes many days' events, only two days events are narrated in the chapter itself. The starting of Koovalan and Kannaki from Pukaar and their reaching Kaaviri comes on one day[10]; and the appearance of Caaranar and the cursed new comer and the harlot comes on the second day. The Kaadukaan Kaatai begins during the dawn of a day[11]. This kaatai also includes two days' events Koovalan and Kannaki while passing through their journey take rest in a village after hearing the words of MaaNkaddu MaRaiyan[12]. They start on the next day morning and reach the temple of Goddess koRRavai at mid-day[13]. The next Kata; 'veedduva vari' speaks of the same mid-day events[14]. On the same night they continue their journey[15] and reach a dwelling place of brahmins on the next morning[16]. During this day-

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6. Cilap : 5: 1-6
7. Cilap : 6: 115-16
8. Cilap : 10: 1-3
9. Cilap : 10: 155
10. Cilap : 10: 1-154
11. Cilap 11: 11
12. Cilap : 12: 164
13. Cilap : 11: 203 - 24
14. Cilap : 11 : 164
15. Cilap : 13: 17-18
16. Cilap : 13: 36-39

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time Koocikamaani gives the letter of Maatavi to Koovalan. Koovalan aiso asks the birds who are returning from the city, the way to Madurai. Then they start their journey during the night[17], and enter the outskirts of the city Madurai on the next morning[18]. So we can conlcude that the 'PuRanceeri irutta kaatai' is of two days' events. The next 'Uurkaan Kaatai' begins at the morning of the same day[19] and speaks of the events upto the mid-day[20]. 'Adaikkalak kaatai' continues the events of the same day and ends with sun-set[21]. The Kolaikka/ak kaatai is of the next day's events[22]. Seven Katais from 'Kolaikka/ak kaatai' to 'ALaRpadu Kaatai' are considered to have happened on the same day[23]. Some differ from this opinion also[24]. But the author narrates these Kaatais as to appear as of a single day and it becomes a technique to speed up the epic events. The epic poet himself points out that the four Kaatais from 'Kolaikka/ak kaatai' to 'UurcuuLvari' are of a singte day-time events from morning to evening[25]. Aaycciyar Kuravai' is referred to as the event of a morning time[26]. The words of Kannaki - 'nan pakaR pootee nadukkum nooy kaimmikum'[27] - reveal that the event of 'Tunpa maalai' happens in the later half of the mid-day 'UurcuuL vari' speaks of the event which happended in the evening[28]. No internal references are however available to decide the exact time of 'VaLakkurai Kaatai' and 'Vancina maalai'. The 'ALaRpadu Kaatai' happens during the evening[29]. The Kadduraik Kaatai'

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17. Cilap: 13; 136
18. Cilap : 13: 140
19. Cilap: 14: 14
20. Cilap : 14: 2 5-18
21. Cilap: 15: 203-24
22. Cilap : 16: 19
23. Dr. S. V. Subramanian — 'Cilampin Cila paraikal' p. 33
    Dr. M.A. Durai Aranga Swamy - 'Kantan Iniyan' p. 168
24. M.P. Sivagnanam - "Ilankovin Marati" - Tamilnatu Ponkal Malar
25. Cilap : 19 : 35-38
26. Cilap : 17: 5-6
27. Cilap : 18 : 16
28. Cilamp : 19 : 35-38
29. Cilap : 22: 157-150

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also happens in the same evening. It also briefly comprises of the event of Kannaki who enters into the celestial world after the fourteen days journey. 'KunRak kuravai' is of the 14th day event when Kannaki gets the eternal bliss.

The last six kaatais, the first three kaatais and 'VeeniR Kaatai' are the ten Kaatais, the exact time of happenings of which is not known. Undoubtedly the first two Kaatais are of a single day's events. When we go through the 'veeniR kaatai', we may see that the event must have happened at an evening. Thus the sub-divisions of the epic Cilampu are closely connected with time features. But this feature can not be seen in the other TamiL epics.

In the description of time, Cilampu gives much importance to 'ilaveenil' one of the major time-division and 'Antimaalai' of the minor time-division. Both are specially spoken of in separate Kaatais (Veenir kaatai and Antimaalaic CiRappuc Ceykaatai). In addition to these, a brief mention of the Kaar, Kuutir, Munpani, Pinpani and Mutu veenil of the major time-division, Vidiyal, Nanpakal and eRpaadu of the minor time-division are seen in Cilampu.

No reference is seen about major time-division in Perunkatai. Vast references are seen about maalai (evening) one of the minor time divisions[30]. Besides, the time 'maalai' is dealt with in a separate Katai called 'maalaip pulampal'[31]. A few references about vidiyal[32] and night[33] in general are noted in TamiL epics.

In Cintaamani, a few references are seen about minor time-division. The major time-divisions are spoken of in the

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30. Perun : 1: 47: 169-94; 1: 48: 41-69; 1-46; 3: 7: 4-96; e : 14: 257-64
31. Perun : 1: 33
32. Perun : 1: 33: 210-13; 3: 7: 100-110; 3: 8: 6-8
33. Perun : 3: 7: 97-99

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Chapter called 'Irutu nukarvu'. Ilaveenil[34], Mutuveenil[35], Munpani[36], Pinpani[37], Kaar[38] and Kuutir[39] are the major time-divisions that are narrated in Cintaamani. A brief mention about maalai[40], v idiyal[41], Kaalai[42] and Yaamam[43], of the minor time-divisions are seen in Cintaamani. In the description of the time; Ilaveenil, the bathing and the playing in the shady-grove are introduced first by Tiruttakka Teevar[44]. In Cuulaamani this description of ilaveenil is given as a scene of shady-grove and the playing in it[45].

In Cuulaamani, the sun setting, the coming of evening (maalai), the appearance of night and the dawning are the minor time-divisions exhaustively described[46]. The major time-divitions do not get a prominent place in this epic. Villi Bharatam narrates the description of Ilaveenil[47] and mutu veenil[48] of the major time-divisions. About the minor time-divisions, four scenes are mainly notable. The first one is of the night scene that is described when the army of Paandavaas takes rest in a shaddy-groue in the outskirts of the city Attinaapuram when the Paandavas are coming at the invitation of Tirutaraaddiran[49]. Here the sunset, the appearance of the moon, the deeds of the warriors and horses, and the sun-rise are spoken of the second night scene comes when the Paandavas rest in the palace of Vituran[50]. The sun-set, the coming of antimaalai, the appearance of night, and the sun-rising are picturesquely narrated here. When Krishnan,

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34. Cin : 648-50; 732-34; 851-54; 2690-700
35. Cin : 2669-71
36. Cin : 2680-84
37. Cin : 4: 3; 2685-89
38. Cin : 49; 724-26; 1564; 2672-74
39. Cin : 233, 2675-79
40. Cln : 1541, 1660, 1662
41. Cin : 219, 1909
42. Cin : 1991
43. Cin : 135, 1663
44. Cin : 855-972
45. Cuulaa : 161-177
46. Cuulaa : 1023-70; 1544, 1548-49; 1700-706
47. Villi : 1: 2: 91-94; 1: 8: 1-12
48. Villi : 1: 8: 14-18
49. Villi : 2: 2: 114-124
50. Villi : 2: 2: 141-48

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the messenger of Paandavas enjoys the feast in the place of vituran, a night scene comes[51]. This night scene is classified and narrated as sun-setting, antimaalai night and sun-rising as in the second scene. The fourth night scene comes when Krishnan again stays at the place of Vituran after completing his work 'the embassy'[52].

Besides, the sun setting and the sun rising are described in the figures of speech called 'taRkuRip peaRRam' during the time of the eighteen days' Bharata war[53]. All these are given at the end of each carukkam except one (9:1:2) Some other references about the minor time-divisions are also alluded to in Villi Bharatan[54]. All these scenes of minor time-divisions may be classified as the sun setting, the antimaalai, the appearance of the moon, night and the sun-rising.

No major time-division is seen in Ariccantira Puraanam. A night scene from maalai to down comes at two places in this epic poem. The first one is placed when Ariccantiran who on his way to the Cuyamvaram of Cantiramati, crosses the river Koomati[55] The second one is of the night before the day of Cantiramati's Cuyamvaram[56]. Besides, the dawn of the day of Cantiramati's punishment on the charge of murdering the young child of King Kaaci[57], and the appearance of the moon when Ariccantiran and others are staying on the banks of river Ganges while they are returning to Ayotti[58] are the notable time descriptions. Some other references about time are also found in Ariccantira Puraanam[59].

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51. Villi : 5: 4: 85-89; 97-99 52. 5: 4: 163-67, 183-85
53. Villi : 6: 1: 73. 77; 2: 30-32; 3: 28, 30; 4: 37. 42: 5: 23- 24 6: 28; 7: 9–10; 8: 22; 10: 46, 52; 7: 1: 34, 35; 2: 82, 93; 3: 155, 257; 4: 182, 220; 5: 45, 50; 8: 1: 91; 2: 263; 9: 1: 2, 197; 10: 1: 38
54. Villi : 1: 4: 18-19, 63; 5: 10; 3: 1: 155-56, 166 : 4: 3: 46; 4 : 141.
55. Aric : 1: 75–93 56. Aric : 1: 174-99
57. Aric : 8: 97-98 58. Aric : 9: 60-62
59. Aric : 6: 46, 73

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Ilaveenil

Among the six major time-divisions, ilaveenil alone attains epic importance. Almost all epics speak of the sexual love in a very grand manner and so the time ilaveenil is used in epics to increase the worldly pleasures Though the 'Veenir Kaatai' in Cilampu is of the time ilaveenil it is not described in detailed expressions Here the love siekness of Maatavi due to the separation of Koovalan is mainly exposed Besides, her writing of a letter to Koovalan and his disgust while seeing the letter are also explained. In the descriptive level, the smooth moving of the wind[60], the coo of cuckoos in the groves[61] and the adorning of pearls, sandal and others by women[62] are noted. Besides, the joyous nature of living beings is also alluded to in this description[63]. The 'Ilaveenil' is considered as the beloved one of MaaRan the God of love[64].

The idea of the harlots of Madurai who desire to have sexual union, about Ilaveenil is given in a place. Here the flowery scenes of the shady-groves and jungles with leaf buds of the creeping plant Maatavi, and the south breeze coming from the mountain Potikai make all to embrace their females with full of love[65]. The singing of black cuckoos, the humming of beetles and the blossoming of flowers are noted in a place as the description of Ilaveenil[66]. Generally the season ilaveenil is portrayed as increasing the grief of lovers, separated from their spouses and the happiness of those who enjoy sexual uuion.

Perunkatai does not speak of the time ilaveenil. In Cintaamani it comes at four places The description of illaveenil in 'Kunamaalaiyaar ilampakam' depicts the narration of bathing. It is noted that the ilaveenil welcomes and feeds

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60. Cilap : 8: 9
61. Cilap : 8: 12-13
62. Cilap : 8: 19
63. Cilap : 8: 56-57
64. Cilap : 8: 6-7
65. Cilap : 14:: 113-117
66: Cilap ; 26: 111-13

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Kaaman, the God of Love. The south breeze enjoys the honey from the flowers Kuravam and maravam and comes after the passing of north wind; the trees which lose their leaves due to sickness called 'vayaa', welcome the south breeze, by considering it as a messenger from Kaaman and feed it[67]. The jungle having fragrant flowers also welcomes the God of Love[68].

Cintaamani, metaphorically portrays the Ilaveenil, as a dancer. The 'Piracam' becomes a lute, the beetle as a drum, the cuckoo as flute, th shady-grove as a dancing theatre and the bards who sing the paleness and the loosening of bracelet of their spouses, as the song in the dancing theatre and thus the dancer ilaveenil is picured as dancing[69].

To stir up the lustful feeling, the confused position of cuckoo is portrayed. The female cuckoo sees its male covered. with pollen of flowers Kaanci and considers it as a parrot and leaves the place. But the male bird drops down the pollen of flowers by moving its wings and calls the female bird and embraces it[70].

Likewise the flowery scene of ilaveenil is imagined as a scene of sulks. The flowers are blossomed as girls, the beetles swarm round the flowers as the men who embracing the women, the branch which does not bear the weight of the beetles, bends as if the woman sulks; the bees move to the weighless place of the bent branch and thereby make it straight like the person who avoids the sulks[71]. It is also expressed as the paradise because it is capable of increasing the lustful feelings of men and women by the coo of cuckoos on the branches and by the humming of bees and beetles like lute music[72]. The brightening of the water-falls informs of the coming season Ilaveenil and thereby gives mental distress to the women who do not bear the separation of their

67. Cin : 2690
68. Cin : 853
69. Cin : 2691
70. Cin : 648-50
71. Cin : 852
72. Cin : 854

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men[73]. The passing of the sun to the northern direction and the releaving of sorrows from the army camp are also included in the description of the season *i*laveenil.

A chapter called 'irutu nuukarvu' in Cintaamani speaks of the detailed description of women The women take bath by applying oil and the paste made of emblic myrobalan fruits in the season ilaveenil; they dry their mop by fumes of akil, apply civert, comb it by their nail and sprinkle the camphor power; they wear on their tresses by red and blue flowers of water-lily; they are dressed in coloured silk attire and wear waist-bands kinkini and anklets; pariyakam is worn on their ankletes, the ornaments called kuRanku ceri worn on the thighs look like the proboscis of an elephant and soft like a pillow; they smear sandal paste on their breasts and wear the pearl strings; the wear rings made of gems on their kaantal like fingers, Keevaram on their shoulders, makara kundalam and toodu on their ears and gold string on their necks; their eyes are adorned with eye-save, their pearl-like teeth and the fruit tondai like mouth beautify the women; they wear garland, chew the betal leaves, and walk with the soundings of their anklets and spreading their silk attire called 'koycakam' on the floor, enter the shady-grove; they enjoy sexual union with Ciivakan; they return to the fields and wear the ear of paddy; they are praised by Ciivakan for their beautiful appearance; they drink the toddy given by Ciivakan and smell the red water-lily flower by tearing it with their nails; this deed symbolically indicates that they should be enjoyed by Ciivakan with sexual union by making scratches on their body, eventhough it may give them much troubles[74].

Thus in Cintaamani, the welcome of the God of Love, the scenes of dancing and sulks, the faint of Cuckoo, the scene of paradise, the description of women and the sexual union of Ciivakan with his wives are all included in the expression of the season *i*laveenil, and all theee are purposely

73. Cin : 732-34 74. Cin : 2692–700

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used to elevate the worldly bliss in this epic. In 'Kunamaalai-yaar ilampakam', the reaching of Kunamaalai, Curamancari, Ciivakan and the people of the city into the grove in order to take bath in the ilaveenil season, gets epic importance to lengthen the epic events. It becomes the basic reason for the marriage of Ciivakan with Kunamaalai and with Curamancari, it leads Ciivakan to make friendship with Cutancanan a celestial, and also it enhances the enmity between Ciivakan and Kaddiyankaaran. Besides, it depicts the knowledge of Ciivakan on aromatic powder since he clearly identifies the better of the powders of Kunamaalai and Curamancari and of his mystic formulae by which he relieves Cutancanan from the dog-birth and makes him to attain his real-birth as a celestial. We can safely conclude that the description of the season ilaveenil in Cintaamani gets a prominent place than that of Cilampu.

In Cuulaamani this description becomes the description of the shady-grove 'Manoovanam'[75]. Villi Bhaaratham speaks of the season ilaveenil at two places. It stirs up the lustful feeling of Paandu who gets great joy when he comes to know of the children who are born by the mystic formulae of kunti[76] Next it comes at the beginning of 'Kaandava takanac carukkam'[77]. Here the passing of the sun to the northern direction, the coming of the south breeze, the action of the beetles, the scenes of the bud of leaves and flowers, and the illusory scenes of grove, pond and time are all given with interesting imagination. The sun completes the 'tadcinaayanam' (Southern solstice) and commences the 'uttiraayanam' (northern solstice). After that, the south breeze comes with the fragrant smell of the sandal paste, rose water and flowers and the moonlight and it waves by giving great grief to the overs who are separated. The beetles which enjoy the fragrance of flowers get intoxication like the person who drinks toddy. They are flying one by one and this seems to be the act of

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75. Cuulaa : 161-77 76. Villi : 1: 2: 91-94
77. Vilii : 1: 8: 1-12

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forming the arrow of God of Love. The grove becomes red in colour due to the bud of leaves; the tree acooka shows jugglery by having new buds red in colour; and the cuckoos scatter the buds by their beaks like the blacksmith making the arrow of Manmatan.

The flower scene is more exhaustively pictured than the other scenes. The acoku flowers blossom like aakkineeyaastiram (an arrow) which induces lustful feelings even to the ascetics who perform strong penance. This flowery scene stirs up the lust of Paandu and makes him enjoy Maattiri in sexual union and this ends his life due to the curse of a saint.

The flowery scene of the ilaveenil season is metaphorically portrayed as a sacrifice. Flowers of red water-lily called 'CenkaLuniir' and 'Cevvaampal' and the red lotus signify the three sacrificial fire; the honey flowing from those flowers stands for obeations like ghee; the humming of the beetles represents the Vedic hymns; and thus the God of Love performs the sacrifice and goes on a procession by riding on the chariot of the south breeze.

The flowers of mango, Arabian jasmine, Kurukkatti, punnai, acooku, kuraam, EeLilaippaalai, paatiri, makiLam and canpakam, that ordinarily blossom only the acts like seeing, laughing, singing, dancing, kicking, embracing, making friendship, thinking, tasting, and shadowing of women, blossom in the ilaveenil season without these acts.

Men and women sprinkle rose water, musk, saffron powder and sandal paste while they are playing and thus the shady-grove becomes a pond of mire and water. The breast, mop, mouth and lips of girls who are playing in the bathing ghat seem to be the tender cocoanut, areca palm and red coral of a shady-grove and thus the bathing ghat becomes a shady - grove. In the ilaveenil season, the appearance of women make the illusory scene of 'Kaar'. The girls tresses signify the rainy clouds, their waist represents lightning, the eye-brow stands for the rain-bow,

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the lips look like cochineal insect, the teeth stand for Arabian jasmine (mullai), the nose represents KumiLam flower, the hand stands for flower Kaantal and the pearl string hanging from their breasts stands for water-falls.

Thus the Tamil epics speak of the season ilaveenil which gives pleasure to the united lovers and sufferings to the separated lovers. One can very easily conclude that the main reason for putting this scene in to the epic is to depict the worldly bliss, one of the four main aspects of an epic.

Mutu Veenil or Hot season

This 'mutu Veenil' or hot season appears only in Cilampu, Cintaamani and Villi Bharatam. Cilampu refers to the heat of the sunlight in which the elephants its she-elephant and the going one tremble with fear and suffer and the hot air which is capable of burning the whole jungle[78].

In Cintaamani, even in the hot season, the sexual enjoyment of Ciivakan is spoken of. Ciivakan who can not hear the heat of sunlight, walks through the sandal mire in order to get coolness. He then enjoys with his wives sexual union in the bed placed in the terrace. He hears the songs, sees the dance and enjoys the beautiful shoulder of his wives and thus he passes the hot season[79].

Villi Bharatam speaks of the hot season, more explicitely than the above two epics. When the hot season comes, the roll of lotus flowers is kept in each and every house in order to get coolness. Besides, the silk fan, the red paste of Kaantal, the pearl garland, and the tanks having 'niiraaLimandapam' in its centre are all constructed. In all the four directions, the wind does not wave and it hides in the dresses, fan 'aalvaddam', breathing, ear of elephant and the wings of birds There is no water except the grace or compassion of Taruman, sea water, sweat and the water from the spring. The women who are separated from their husbands, faint by thinking that the

78. Cilap : 14: 120–25 79. Cin : 2669-71

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heat enters into the flower bed, pearl gar'and, fluet music the air of the royal insignia, and the crescent moon. The beetles 'ali' wipe off the sweat by their wings on the foreheads of women who are enjoying sexual union with their husbands. Men taste the liquid from the mouth and embrace the breast of women. Thus the heat of the season, the things used for getting coolness, the disappearance of wind and water, the sexual enjoyment of the united lovers and the sufferings of the separated lovers are all portrayed in Villi Bhaaratam[80].

In the description of hot season the heat of the sunlight is spoken of in all the three epics. The things which are used to avoid the heat and to give coolness are expressed only in 'Cintaamani' and Villi Bharatam. Likewise both epics speak of the sexual-union. The water and air which are unavailable, and the sufferings of the separated lovers are treated only in Villi Bharatam.

Munpani – The early dewy season :

Both Cilampu and Cintaamani narrate this season munpani. Cilampu refers to the movement of the sun through the Gemini of the Zodiac (mituna viiti), the rare appearance of the white clouds and the enjoyment of the mild sunlight by men and women at the terrace as the description of the season munpani[81]. In Cintaamani the wearing of dresses and ornaments, the eating of food and the sexual enjoyment are spoken of. The girls wear the attire made of rat-hair, and dry their mop by fragrant fumes; they adorn their breasts with garlands made of fragrant green — leaves and wear the jasmine flower by avoiding the flower 'Kanakam'; they eat the ginger soaked in lime juice, toddy, fried paddy, aval (flattened rice got by pestling the fried paddy) etc. During this season Ciivakan enjoys the lustful pleasure by embracing his wives breasts; while he is embracing his garland crushes with their breasts and the tip of their blackened nipple suffers

80. Villi : 1: 8: 14-18 81. Cilap : 14: 102-105

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a lot[83]. Both epics reveal through the description of this season munpani, the basic feature of sexual enjoyment is the purpose of narrating this season.

Pinpani — The late dewy season

This season is also spoken of only in Cilampu and Cintaamani. The coming of the east wind (kondal) and the festival celebrated in honour of God Manmatan are the two elements that Cilampu allude to in their description. The east wind comes with fragrant smell of akil, silk, scent, takkoolam, nutmeg and camphor given as tribute by the people of Tondi[83]. In Cintaamani, in order to avoid the chillness, the girls wear the garland made of white flower of Velliloot-tiram, red silk attire, brightened gems and blanket made of rat-hair; they see dance, sing songs, play lute and hear music and thus they take rest in the first floor of their houses. Besides the anklet, kinkini and the waist band are sounding while Civakan enjoys sexual union with his wives[84].

'Kaar' — The rainy season

In the rainy season, the adornment of the wives is vastly described in Cilampu. They wear red silk attire on the waist-band, tie their tresses with the bunch of flowers and the red Kudacam and wear the flowers Centaali and KuRinci on them; they smear the red sandal paste on their breasts; they apply on their chest, red aromatic powder and wear the garlands made of koduveeri flower and coral. With these adornments they sit and are praised by their husbands. Besides, the rainy season comes with the north wind and shows the red garments to Lord Indra[85]. This season is also sung by the Kudakak kuuttar (a kind of dancer) in the songs of 'Kuravai'.[86]

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82. Cin : 2680-84
83. Cilap : 14 : 106-112
84. Cin : 2685-89
85. Cilap : 14: 86–97
86. Cilap : 26 : 120-21

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Cintaamani speaks of the blossoming of the flower mullai[87], the spreading of the Cochineal insect[88], the giving out of lightning of the rainy-clouds in which the serpent trembles with fear, the roaring of the water-falls and the blossoming of the forest[89]. The dreadful girls embrace Ciivakan and get sexual enjoyment while hearing the trumpet of the rainy clouds. In this season, they are fed with honey and milky food[90]. Thus the rainy season is described in both these epics.

'Kuutir' — Winter season

A brief mention is seen about winter season in Cilampu. The Women close the windows of their houses and put the akil wood into the oven to raise fire in order to avoid chillness to their men[91]. The women in Cintaamani drink toddy, wear garlands, sandal and aromatic powder, and fuming the fragrant articles to have their bodies heat. In this cold season, Ciivakan makes his wives to drink toddy and enjoys with them in sexual union. Kunamaalai confuses her own illusory figure that appeared in the cup of toddy as moon, drinks it so fast and sulks. Ciivakan consoles his wives by saying that the moon loses its beauty by seeing them shining faces and thus he avoids their sulks and enjoys sexual pleasure with them[92].

All the six seasons are thus narrated in both Cilampu and Cintaamani. The season ilaveenil is described in Cuulaamani and Villi Bharatham also. Generally in Cintaa mani all these seasons are more or less based on sexual enjoyment. These do not get an prominent place in the descriptive sides in epics.

'Maalai' — evening

Just like ilaveenil in the major time division 'maalai' in the minor time division gets a salient place in Tamil epics.

87. Cin : 1931
88. Cin : 1564
89. Cin : 124-26
90. Cin : 2672–74
91. Cilap : 15: 97–101
92. Cin : 2075-79

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No importance is given to the time in Cintaamani. The exact reason for the absence of this time which becomes the background for presenting sexual pleasures m re explicity, in Cintaamani is not known eventhough it is an epic full of sexual pleasures.

In Cilampu a separate chapter called 'antimaalaic ciRappuccey kaatai' is named only due to the time description. This shows its importance in this epic. Besides in some other places, the events of the evening time are alluded to[93]. The setting of the Sun in the west, the paleness of the directions, the spreading of the red-light and the darkness, the disappearance of the moon, the appearance of the crescent moon, and its act of avoiding the lustful happenings, the land having full of dew, the waving of the south wind, the dropping of water on the flowers, the humming of the beetles on the flowers 'mullai', the searching by the milch cow of their calves, the silence of the birds, the noisy city, the lighting of lamps by women, the worship of the household God by sprinkling 'mullai' flowers and paddy grains by girls, the adornment of the girls by night, the singing of the herdsmen, the happening of the evening ceremony cipaili, the beating of the drum, the chanting of Vedic hymns, the performing of sacrificial fire, the adoring of God, the enjoyment of the united lovers and the distress of the separated lovers are the descriptive elements that are spoken of in Cilampu. Besides, the girls apply sandal paste instead of fuming the akil wood and the 'kandu carukkarai' available in the eastern country, in order to get coolness[94]. Thus Cilampu speaks of the maalai without any sorts of figures of speech or of imagination. But, only in one place it is narrated metaphorically. Here the description of the 'maalai' is imagined as a woman who suffers by losing her husband and her only son. The mother land does not see her husband the sun, her son the moon and gets worried; her face the direction gets

93. Cilap : 7: 40-42 48 51; 9: 1-4; 15: 203-204; 19: 31-34; 22: 147-150; 27: 143-47

94. Cilap : 4: 35-38

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paleness, her eyes the flowers tear, her body the earth gets chillness and thus she suffers much due to the separation of her husband and son[95].

Though Cilampu speaks of the 'maalai' in figures of speech called tanmaiani meaning without having any ornamental beauty, the later epics narrate this time description with high imagination and with a variety of figures of speech like hyperbo e and 'taRkuRippeeRRam'.

Epic Perunkatai describes the sun setting, the appearance of planets, the rising of the moon, the spreading of the red light on the sky, the actions of birds, the deeds of animals, the flowery scenes, the doing of the gir s, the sound features, the shops, the march of the army, the evening ceremony that happen in places of the brahmins and the pa'ace, the lighting of the lamps, the waving of the north wind, the musical sounds, etc. with high imaginative descriptions.

The sun reduces its rays and sets in the west sea by thinking that Utayanan may get weariness if the people happen to see his abduction of Vaacava Tattai and thus shows its compassion[96]; it hides in the west mountain thinking that the world has to get poverty[97].

A variety of planets appear like the petty kings who get relief when the emperor is dead[98]. The crescent moon rises in the sky by removing the clouds as dust like the Prince who is crowned in his early age and spreads its light all over the terrace of the houses; it is worshipped by the women also[99]. The birds leave the ponds and enter into their nests. The male swan which sulks with its female does not sleep with its female and enters in to the houses and sleeps there with doves[100] The crane takes the fishaaral in its cheek, enters its nest which is built up in the tree 'marutam' grown in the common place of the village and feeds

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95. Cilap : 4: 1-3
96. Perun : 1: 48: 41-45
97. Perun : 3: 7: 4-6
98. Perun : 1: 38: 44-50
99. Perun : 1: 33: 44-50
100. Perun : 1: 54: 14-18

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its young ones[101]. The beetles avoid the closed water-flowers and approach the jasmine, enjoy the honey in it and sleep by getting intoxication like the wandering poor beggars who by avoiding the worst hearted miserly evil wealthy men, cross even the desert region by evening and approaches the benevolent rich person and sleep in their houses with great joy after taking sumptutous food[102].

In this evening time the peacocks are crying. The animals go in search of their beloved ones. The frightened deer stays with the stag while seeing the tiger. The male elephant goes in search of water to quench its thirst by embracing its she elephant[103].

Flowers of Arabian jasmine (mullai) jasmine and pittikai blossomed. Like the family girls who adore and worship Utayanan with their closed hands, the flowers like blue and red water-lily, 'neytal' and lotus close their petals with the beetles inside[104]. The flowers of mullai blossom as if to announce the girls the time of coming of their men. The lotus flower closes its petals not to give up the fragrant smell to beetles, like the King who desn't give presents to the wandering beggers[105].

The girls are seated on iwory cots and the red-sandal paste applied on their breasts is dried up by the fumes of akil. The cows shed milk without the aid of calves and the milk is taken by girls; they threaten their children and talk false words in order to keep the children silent[106]. Tattai is fed by her maids with milk food; she wears a few ornaments and sits in the terrace[107]. Besides, she is told stories about elephant, tiger, bear, lion and fox[108]. In her bed-room tunes of maritime districts are played[109].

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101. Perun : 3: 7: 29-31
102. Perun : 3. 7; 19-28
103. Perun : 1: 54: 34 46
104. Perun : 1: 48: 46-59
105. Perun : 3: 7: 7-18
106. Perun : 1: 33: 61-72
107. Perun : 1: 54: 21-27
108. Perun : 1: 54: 28-33
109. Perun : 1: 33: 84-86

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Conches are sounded in places of saints and elephants. The sounds of the mahouts who control the elephants which are newly caught, the merriment of the drunkers of toddy, and the loud bustles by people in shops all are heard[110]. The ornament shops are closed and the flower shops are opened. The dusts spread by the speedy passing of the chariots, elephantry, cavalry and infantry, are changed by the sprinkling of toddy[111]. The girls light the lamps 'paandil' by using the white piece of cloth as wick. Besides, the lamps 'paavai' and the lamp made of gems are lighted in the palace and in the bed-rooms[112]. Thus perunkatai pictures the events of the evening time.

In Cintaamani, twelve descriptive elements are spoken of in the description of 'maalai'[113]. But they do not attain the descriptive beauty. These twelve references are found in several places. Of these a few are interesting. The evening is metaphorically portrayed as devil or demon here. The devil of malai opens its mouth the red-sky to show its only one tooth the moon and tries to swallow the world[114].

Moreover, the appearance of the moon in the darkness of the evening time, seems to be the milk poured in a glass vessel on the black-mire[115]. The brightened moon is pictured as a gold garland disliking the lotus-like mind and laughing at it[116]. The red sky is also shown as a battle-field spread with flood of blood[117].

In Cuulaamani, in discribing the night before the day of marriage of Tividdan with Cuyampirapia, the evening, night and dawn are notably portrayed. In the description of maalai the setting of the sun, the appearance

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110. Perun : 1: 33: 77-81 111. Perun : 1: 33: 81-86
112. Perun : 1: 33: 91-94
113. L. Gloria Sundramathi — 'Cintamaniyil malai varunanai" — and the chart.
114. Cin : 1660 115. Cin : 1541
116. Cin : 1662 117. Cin : 2271

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of red sky, the reaching of birds in their nests, the closing of lotus flower and the blossoming of water-lily, the rising of the moon. the coming of south wind, the lighting of lamps, the singing of parrots, the screeching of the doves, the worship of Lord Arukan and the love sickness of the girls are the twelve features that are spoken of. Mostly these scenes are highly imagined.[118]

The sun sets in the west by thinking of coming in the next morning with the celestials in order to see the marriage Tividdan with Cuyampirapai. Suddenly the red colour spreads in the sky like the flaming fire. The birds are enjoying by feeding their young ones and embracing their females after gathering food from the fields and taking the black fish kayal' in their cheeks. The lotus closes its petals like the girl who is separated from her lover. The rising of the crescent moon is metaphorically portrayed as the blossoming of lotus flowers. Here the rising crescent moon represents the blossoming lotus flower, the red sky stands for water in red colour, the blue sky signifies the pond and the darkness the mire. In this world no body is there to be good to all; a man who is good to some-body may be bad to others; likewise the crescent moon rises in order to blossom the water-lily flower with great joy but it closes up the petals of flower lotus with sufferings. When the south wind comes it is soaked in the honey from flower mullai, it withers the fruits, seizes away the petals of mullai, makes the beetles to suffer, removes the petals of lotus in the forest, and shakes the blue water-lily. The storeyed houses are lighted by women. The parrots brought up by girls, sing the tune 'CevvaLi' and the doves in the terrace cry. The moon and the planets appear before Cuyampirapai who worships Lord Arukan and rouses her love-sickness. The girls suffer with love sickness at the time when the serpent searches for food in the light of the gems emitted by it. It is noted specially in Cuulaamani that in the des-

118. Cuulaa ; 1025-44

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cription of the time maalai, some wordly ethics are included besides the imaginative expression of this scene.

Villi Bharatam speaks of six features in the description of the time maalai–the sunsetting, the appearance of the red sky, the closing of the lotus flower, the blossoming of the water-lily, the spreading of the darkness and the rising of the moon.

The sun set is highly imagined in connection with the epic events as well as mythology and it gives much interest to the readers. The setting of the Sun on the west mountain 'Cakkaravaalam' seems to be the mark (tilakam) of red vermillion paint on the forehead of the elephant[119]. The sun who sees God Krishnan taking food in the palace of Vituran, goes to the west sea in order to take the food nectar like Krishnan[120]. It sets in the west only for the purpose of taking rest and sleep by Paandavaas and their army who have come to the grove of Attinaapuram at the invitation of Tirutaraaddiran[121]. The Sun bathes in the west sea after defeating the Asuran Maandeekar as if Viman takes his bath in order to wash his sin of killing pakaacuuran[122]. Like Arccunan entering a separate house in the city of Amaraavati of Lord Indra, the sun reaches the west sea in search of a lonely place for him[123]. The sun dislikes King Viraadan who belongs to his race and hides himself in the west direction while he sees the troubles given to Tiraupati by Kiicakan[124]. He reaches the west sea in order to wash his body of the dust spread due to the fight of Arccunan with the Kauravas who have come to seize the Herd of cows of King Viraadan[125]. His body becomes red in colour by the blood scattered from the battle field[126]. He trembles with fear and sinks into the deep sea by thinking that Arccunan who has

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119. Villi : 5: 4: 163
120. Villi : 5: 4: 85
121. Villi : 2: 2: 114
122. Villi : 1: 4: 63
123. Villi : 3: 1: 155
124. Villi : 4: 3: 46
125. Villi : 4: 4: 141
126. Villi : 6: 1: 73

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defeated Viiduman and others, may destroy him[127]. The sun enters into the sea in order to wash the blood scattered from the bodies of the warriors who are cut down by the arrows of Arccunan[128]. Just like Pakatattan who ran from the battle field defeated by the illusory war of Kadootkacan, the sun disappears with fear[129]. He disappears in order to inform Apimanyu that it is enough for him to have his war to-day[130]. On the 7th day of the Bharata war the sun who suffers much due to the vast destruction of warriors, informs them to go and take rest in their army camps and then disappears[131]. Like Turiyootanan who is defeated by Viman, the Sun enters the west direction having been defeated by Mandeekar[132]. To inform the death of Viiduman on the 10th day war to God Varunan the father of Viituman, the Sun reaches the west[133]. The sun fears much that his chariot also may be destroyed by Viman who has ruined many chariots, and therefore he reaches the west sea[134]. He also gets too much of fear that his horses may be destroyed while he sees many horses are killed in battle and so he runs too fast and disappears in the west[135]. The Sun while hearing the tragic end of Apimanyu and his fame gets fainted and confusedly goes towards the dead bodies heaped as a mountain, for his setting, and avoids it while finding its reality and enteres into the mountain called 'Meeru'[136]. He gets shy while he is hidden by the discus missile of Lord Krishnan and he himself hides in the west sea[137]. The sun does not stand in the world while he comes to know of the destruction of the 15th day war more than that of the previous days and enters into the sea[138].

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127. Villi : 6: 2: 30
128 Villi : 6: 3: 28
129. Villi : 6: 4: 37
130. Villi : 6: 6: 28
131: Villi : 6: 7: 9
132. Villi : 6: 8 33
133. Villi : 6: 10: 46
134. Villi : 7: 1: 34
135. Villi : 7: 2: 82
136. Villi : 7: 3: 145
137. Villi : 7: 4: 182
138. Villi 7: 5: 45

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Like the enemy kings who fear by knowing the valour of Taruman the Sun goes beyond the west sea with great fear[139]. To perform the funeral ceremony for the death of his son Karnan, the sun enters into the sea[140].

Thus the sun is portrayed as setting with the sentiments fear, desire, sorrow, mercy and compassion, shyness, dislike and disgust, anger, and instillation and for getting information, by fainting and to purify himself.

Villi Bharatam speaks of the red-sky next to sun-setting in the description of maalai. It appears only for the purpose of having the evening prayer by saints who wear brown attire and take the water-jug in all the directions[141]. It seems to be the blood of the Asuran Mandeekar, an enemy of the Sun, who is attached by the water as arrow thrown by the Vedic incantations as bow by the brahmins[142]. This red-sky is portrayed as the flood of tears of Varunan, the Rain God who has suffered due to the death of his son Vituman[143]. The blood in the battle field also makes the sky to become red in colour[144].

Both the palace of Vituran[145] and the red coral growing in the sea[146] brighten by the red light of the sky. Here the red coral is portrayed as the red races of the sun which are cut down by his enemy the Asuran Mandeekar.

The next descriptive feature is the closing of the lotus flower and the blossoming of water-lily. The closeup lotus flower resembles the closed silk umbrella which is spread to hide the heated sunlight to the nymph of water and the wife who sulks her husband the beetle. While seeing this, the

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139. Villi : 8: 1: 91
140. Villi : 8: 2: 262
141. Villi : 2: 2: 142; 5: 2: 164
142. Villi : 5: 4: 86
143. Villi : 6: 10: 46
144. Villi : 6: 2: 30
145. Villi : 2: 2: 143
146. Villi : 5: 4: 87

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red water-lily which signifies the harlot, blossoms and calls the beetle, the husband of lotus towards her[147].

The rising of the moon is portrayed in both the descriptions of maalai and the night. Naturally the moon rises as usual but the epic poet Villi portrays that it rises to see the army camp of Paandavaas,[148] and to change the quality of Turiyootaran the King of his line in the right path by thinking that with the sole exception of Turiyootanan all the Kings belonging to his race (Moon) are good[149] The appearance of the fullmoon seems to be the Puurana kumpam (a pot full of water decorated with mango leaves, etc.) which is placed in the festival of the summer season[150]. The moonlight spreads on the earth through the shade of the trees looks like the white flowers withered from the mop of the women who are enjoyed with sexual union by their husbands[151]. Also the moon light seems to be the milky ocean having the grove of KaRpakam rising up in the sky and pouring the milk towards the earth[152]. Besides, the moon has the dark mark (muyalkarai) like Turiyootanan the only King in the line of Moon who has darkness in his mind[153]. The moon appears white in colour as the paleness of those who have darkness in their minds[154]

The moon light spreading over the chariots tied with horses appears that they are covered with white clothes. The darkness of the elephants eventhough they are lighted by the moon, seems to be the darkness which is not removed by the white light of the moon[155]. The eyes of the women who are separated from their lovers and husbands appear akin to flowers like water-lily, blue water-lily (niiooRpalam) and Karuvilai in the moon light; and the eyes of the women

147. Villi : 5: 4: 88, 165
148. Villi : 2: 2: 115
149. Villi : 2: 2: 144
150. Villi : 5: 4: 166
151. Villi : 2: 2: 116
152. Villi : 3: 1: 156
153. Villi : 2: 2: 146
154. Villi : 2: 2: 146
155. Villi : 2: 2: 117

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who are united with their men look like the eyes of deer and bird Cakooram[156]. Thus the rising of the moon, its appearance, other scenes in the moon light and the life of the wanduring moon light are portrayed.

The darkness in the evening time is referred to in Villi Bharatam at two places. Darkness is pictured as the blame earned by Turiyootanan[157] and as a harlot. Thus Villi speaks of six features of Maalai exhaustively

In Ariccantira Puraanam seven features – the setting of the sun, the spreading of the red light on the sky, the appearance of the maalai. the waving of the north wind, the spreading of darkness. the rising of the Moon and the governing of the God of Love – are spoken of.

The sun disappears by leaving the world to the darkness like the just king leaves from his kingdom by giving it to a tyrant. The red-light of the sky spreads throughout the five elements 'Aimperumpuutam' like the red matted - hair of God Siva while dancing the 'tannḍavam' at the end of the aeon. The bewildering maalai appears like the petty - chieftains who enter into the kingdom after the end of a just King's before the crowning of his son. And then the north wind comes; the dense darkness spreads wnen the planets appear. This darkness seems as if the world is blackened by the fire of lust of Cantiramati and the poison called 'Aalakaalam' [158].

The appearance of the moon and its rising is some what exhaustively described in Ariccantira Puraanam. The moon rises as if with ferocious rage against Cantiramati by raising the question 'why she is not died yet' and this is like the just emperor getting great wrath against the common enemy who is not defeated by the petty chieftains. It appears to be the nectar got from the milky ocean and hidden by God

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156. Villi : 5: 4: 167
157. Villi : 7: 4: 185
158. Aric : 1: 174-78

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Tirumaal[159]. In order to know whether Ariccantiran is fit or not for Cantiramati who belongs to his line, the moon rises to have a sight of him. It also seems to be the overflowing milk from the vessel which is heated for use at her marriage[160]. Besides, its brightness is compared to the milky ocean and to Ariccantiran who gets rid of the cruelty of the saint Vicuvaamittiran. The moon light spreads in order to show the shady-grove, river, sand dume, mountain, grass, deer, elk, elephant, buffalo and birds as if the friendship and relationship of virtuous persons can be had to persons having good qualities[161].

Cilampu refers to the goverance of the God of Love throughout the night from evening to dawn[162]. Ariccantira Puraanam also alludes to this aspect as follows: He governs the world by riding on the parrot as horse, by destroying the night as elephant, by hoisting the flag of fish, by sounding sea as drum, by ascending the south wind as chariot and by having the moon as the royal white umbrella[163].

The description of 'maalai' is thus narrated in Tamil epics. In the description of the 'maalai' the mental agitation and the happiness of the main characters are spoken of in Cilampu in 'Anti maalaic ciRappuccey kaatai'. Here their mood and feelings are expressed from the evening to the dawn. Maatavi enjoys herself and also makes Koovalan to enjoy by having sexual union with him and also having love quarrels in the beds of Arabine jasmine and jasmine flowers and in the balcony. Just like Maatavi, the women who get sexual union with their men, embrace them after applying themselves the sandal paste in the beds in which the buds of lotus leaves, lotus flowers, red and blue water-lily flowers and the fragrant green leaves are spread; they sleep on the chests of men while the smooth movement of the south wind stirs up their lust feelings more.

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159. Aric: 1: 179–80
160. Aric : 4: 8–01
161. Aric : 9: 60-62
162. Cilap : 8484-85
163. Aric : 1: 181

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On the contrary the mentally agitated Kannaki is shown without having these ornaments-the anklet and waist band the saffron paste on her breast, the eye-salve on her eyes, the mark on her forehead, the KuLai on her ear, the oil on her tresses and the smile in her mouth she wears only the auspicious ornament alone. Likewise, the women who are separated from their men avoid the bed of hot season and enter into the bed of cold season and close the small windows. They suffer much without having sleep, even though they lie down in the cussion bed on which the smooth and soft feathers of swan are spread; they do not wear pearls and sandal on their breast and not enter into the bed of flowers like red water-lily. Their eyes shed tears by thinking of their act of sulking their men by throwing the Kumil, a waist ornament and KuLai an ear ornament and thus make the hearts of their men to suffer. They cry aloud and do not sleep both in the morning and in the evening. Thus in Cilampu both the happy and unhappy mood of the women are portrayed[164].

The purpose of Ilanko who narrates the 'anti maalaic cirappuc cey kaatai' is to depict the joyful and sorrowful life to both Maatavi and Kannaki respectively. The later epics also adopt this aspect of presentation. In Perunkatai are included these three – the faint love of Utayanan and Vaacava Tattai[165], the searching of the exact reason of the sickness of Vaacava Tattai by her maids[166], the sufferings of Piraccootanan with his Queen due to the abduction of their beloved daughter Vaacava Tattai by Utayanan[167], and the love sickness of both Utayanan and Patumaapati[168] in the description of maalai. All these are more or less related with the mental distress of the main characters.

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164. Cilap : 4: 31-81
165. Perun : 1: 33: 95-154
166. Perun : 1: 33: 177-84
167. Perun : 1: 47: 163-94
168. Perun : 3: 7: 32-96

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In Cuulaamani, the faint love of Tividdan and Cuyampirapai on the night before the day of their marriage is depicted by pointing out that all living creatures and human beings are sleeping except both of them[169]. Besides, the author of the epic himself tells that he forgets to narrate the sufferings of both Tividdan and Cuyampirapai that it is also impossible for him and that the experts may reveal this in detail[170]. Thus the author depicts both of their love sickness.

The scenes of maalai are not expressed to depict the sexual pleasure in Villi Bhaaratam. In the descriptive side, mostly it follows the figures of speech called 'taRkuRippeeRRam' in the narration and it is used to portray the battle scenes in clear details.

Both scenes about 'maalai' in Ariccantira Puraanam expose the love of Ariccantiran and Cantiramati. A night is described on the banks of river Koomati on the way to 'Cuyamvaram' of Cantiramati by Ariccantiran. During the evening time of this night, both men and women in the army enjoy sexual union. The breasts of woman pierce the chests of men as if the elephant has pierced the trees. The women foment the men by their breasts. During this night Ariccantiran alone suffers of love sickness without having sleep. He enjoys by seeing Cantiramati in his mind, suffers while she disappears and faints throughout the night without having any other way to pass the night. He does not blame the moon and the God of Love for increasing love and lust, but he dislikes and disgusts his own eyes and the night[171].

Just like Ariccantiran, the faint love and the love-sickness of Cantiramati is narrated in the description of maalai before the day of her Cuyamvaram. It is highly imagined as the God of Love discharging his arrow made of flowers like lotus, Arabian jasmine, acooku, and mango, by using the

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169. Cuulaa : 1063
170. Cuulaa : 1070
171. Aric : 1: 80, 81, 86-88

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sugar-cane as bow and by beetles as string, against Cantiramatti the love deer. She suffers by being burnt by the arrows of Kaaman, by the moon light and by the love on Ariccantiran.

Cantiramati b'aming the moon and the night is more interesting. "O! the mighty moon! it is not heroism to burn a badly wounded person like myself by Kaaman. Are you burning me by considering me as a relative of the serpent which swallows you? I have not two souls to be killed by both Kaaman and yourself. What is the reason that you eat my body which is already perished by the God of Love? Are you doing thus due to my karma of worshipping you daily morning? O! the lustful Kaama, what is the reason for showing your strength against a poor girl instead of against God Siva who has burnt you already? O! dreadful dark night! why you trouble me alone leaving all the other girls? Am I your enemy? what is the reason that you doesn't leave the place even after giving much troubles to me? Are your legs pained? I think that you may not know of my love sickness". Thus she blames the moon, Kaaman, and the night.

Epics in TamiL thus speak of love and lustful feelings of the main characters as the main aim and purpose of describing the time maalai.

The Vidiyal or VaikaRai (dawning)

Next to 'maalai' the description of dawning and of the morning is spoken of in epics. Cilampu refers to the dawning at many places[172]. It alludes to the nineteen features in the description of the dawning – the appearance of the darkness after the setting of the moon, its disappearance, the crowing of the cocks, the screachings of birds, the loud bustle of the small-birds in the groves, paddy fields, ponds and the lotus flowers, the hummming of the beetles, the sounding of the

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172. Cilap : 4: 75-84; 5: 5-6; 6: 1 5-17; 121-26, 134-44; 9: 78-79; 10: 1-3; 13: 137-50; 14; 3-14: 70-79 17: 5-6

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conches, the blossoming of the flowers like lotues and blue water-lily (Kuvalai), the blowing of the white conches and beating of the morning drums in temples of Gods Siva, Tirumal, Murukan and Pa'araman, in the p'ace of the King and in the hermitages of the virtuous persons, the chanting of vedic hymns by the brahmins, the incantation of the mystic formulae by the saints, the soundings of drums by different types of warriors who get various presents from the King, the trumpets of the elephant, the neighing of the horses, the beating of the morning drum by the dancers 'Kinaip porunar', the various lamps lit by persons engaged in various trades, waking up of the village, the lighting of lamps by auspicious harlots and the sprinkling of the Kusa grass and the paddy grain in order to have good things in the market streets having wealthy shops and the rising of the sun on the east mountain. Besides, in the morning time, the play of the prostitutes in the bathing ghat of Vaiyai by sailing on the boots like 'palli oodam' and 'naavaay' and the flea made of flowers with their lustful wealthy men whom they loved are depicted. Thus Cilampu narrates the dawning in a grand manner.

In the later epics, this description does not attain a prominent place. PeruNkatai alludes to two of the descriptive fratures – the blossoming of flowers and the screachings of birds[173] – that are spoken of in Cilampu. It newly adds the dimness of the lamp and the plantes[174], the setting of the moon in the west[175] and the adoring of Lord Arukan by Utayanan after washing his face[176]. This dawning gives coolness to Utayanan and Patumaapati who have suffered throughout the night in love sickness like the burning painful spear-pierced wound is applied the sandal paste. On the contrary this dawing gives troubles to the women who are sleeping on the shoulders of their men after having their sexual union by avoiding their love quarrels[177].

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173. Perun : 1:33:210–13
174. Perun: 3: 7 : 100-101
175. Perun : 3: 7: 97-99
176. Perun : 3: 8: 6-8
177. Perun : 3: 7: 101–110

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In Cintaamani also this description of the time dawning does not get a saliant place. The removal of the darkness slowly[178], the rising of the sun[179], the closing of the water-lily[180], the playing of the morning musical melody called marutam[181], and the worship of Lord Arukan by Ciivakan after washing his face[182] are the five descriptive elements about the dawning that are spoken of in Cintaamani. In a place the dawning is beautifully imagined as the swarming beetles round the lotus flowers singing the morning songs and the sun by its rays slightly removing the darkness as blanket of the mother land.

Cuulaamani speaks of the eleven elements in the description of dawn namely the removal of darkness, the screachings of the birds, the playing of the musical melody of morning time by the lute 'Makara Yaal', the paleness of the east, the soundings of the conches, the blossoming of flowers and the flowing of honey from them, the humming of the beetles, the rising of the sun, the melting of the dew, the closing of the water-lily 'aampal' and the blossoming of the lotus flower[183].

The disappearance of the darkness by and by seems to be the slow disappearance of the cruel act of a well known and learned person who has committed a cruel deed due to fate and who guards himself carefully not to repeat such a cruel action. The sun rises in order to see the marriage of Tividdan with Cuyampirapai, with the sounding of the white conches, the blossoming flowers, the flowing honey, and the humming of the beetles. Besides, the sun pays his grace and compassion to his daughter the lotus as if Tividdan gives his grace to his Queen Cuyampirapai. Thus in Cuulaamani the dawn is beautifully imagined and thus breathes life in the epic description.

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178. Cin : 1438, 1909
179. Cin : 1943
180. Cin : 2336
181. Cin : 1991
182. Cin : 1943
183. Cuulaa : 1049, 1064-69

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Villi Bhaaratam expresses the rising of the sun mainly in the scene of dawn. Here the author includes many reasons for the sun-rise by using the figure of speech called 'taRkuRippeRRam'. Moreover, the screachings of the bird, the playing of the musical melody by the humming of the beetles, the blossoming of the flowers lotus and red water-lily (cenkaLuniir), the appearance of the directions after sun rise, the happy mood of the male and female birds and the sounding of the conch and the drum, are also referred to in Villi Bhaaratam[184]. The customs and habits that are adopted in the morning are also alluded to in Villi Bhaaratam[185].

The rising of the sun seems to be the sphere of Universe has exploded in the east, unable to bear the flood of darkness as the sea, the long black coloured saree has torn in one side, the submarine fire has came with great rage in order to subside the water from the seven seas, and the golden pot placed in the smith's furnace[186].

The sun comes to see the war between the Paandavaas and the Kauravaas[187], to see the war and valour of Arccunan and Apimanuyu[188], to inform the victory of Arccunan to his father Lord Indra[189], to think that God Krishnan may enquire of him[190], to have a sight upon Karnan his son who begins to wage war as a commander in chief of the army of the Kauravaas[191], and also to see his son Karnan[192]. Thus the rising of the sun is portrayed in the figure of speech called taRkuRippeeRRam.

The rising of the sun is pictured in similes in order to personify the epic characters and to explain the epic events. The sun rises by getting jealously on the moon as if the mind

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184. Villi : 1 : 5 : 10; 3 : 1 : 166; 5 : 2 : 184–85
185. Villi : 2: 2 : 49
186. 2: 2 : 148 ; 5 : 4 : 98
187. Villi : 6 : 1 : 77
188. Villi : 6 : 2 : 32
189. Villi : 6 : 10 : 52
190. Villi : 6 : 3 : 30
191. Villi : 7 ; 5 : 50
192. Villi : 8: 1 ; 91

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of Turiyootanan gets jealousy on the wealthy life of the Paandavaas[193]. It comes out of the sea like the discuss wheel enters into the hand of God Tirumaal[194]. Just like the lamp lit to throw the dead body of Idumpan killed by Viiman to the Kites, the sun rises[195]. The sun appears to fasten the darkness which fears much about the cruelty of Turiyootanan who treacherously construct a subterranean chamber in order to kill Lord Krishnan[196] and to fulfill the wish of the darkness which desires to leave as early as possible when it happens to see the lamentation of persons for the death of several princes in the war[197]. The brightened appearance of the sun seems to be the gem on the head of serpent Aaticeedan[198] the gem on the crown of Lord Indra[199] and the moon gargled by the serpent at the night having the darkness as poison and the crescent moon as tooth[200].

Ariccantira puraanam refers to the dimness of the moon, the removal of the night[201], the crowing of the cock, the still moon and others, the screachings of the birds, the rising of the sun, the blossoming of the lotus flowers, the siren coming from the mill, the beating of the drum[202] and the worship of God Siva by Ariccantiran[203], in the description of the dawning.

The cock crows by beating on its stomach with its wings and thus calls the sun to come in order to remove the distress of Ariccantiran due to faint love, night and moon[204]. Further it waves its wings and calls Ariccantiran and informs him to marry Cantiramati as early as possible[205]. The sun throws its rays in order to destroy the darkness, night and

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193. Villi : 2 : 2 : 124
194. Villi : 5 : 4 : 99
195. Villi : 1 : 4 : 18
196. Villi : 5 : 4 : 183
197. Villi : 6 : 4 : 42
198. Villi : 7 : 5 : 50
199. Villi : 6 : 4 : 42
200. Villi : 6 : 5 : 25
201. Aric : 8 : 97
202. Aric : 1 : 99
203. Aric ; 1 ; 93
204. Aric : 1 : 89
205. Aric : 1 : 195

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moon which stir up the lust of Ariccantiran[206]. Also it comes to see Ariccantiran the king of his line, who is to be free from the cruelties of saint Vicuvaamittiran[207]. Thus the rising of the sun is pictured in the figure of speech taRkuRippeeRRam.

When the sun rises, the music of the bamboo flute and the roaring of the sea are stopped; the moon, the dark night, and the God of Love have no action[208]. It is also pointed out the screachings of the birds crow-pheasant (cempoottu), cock, and the black bird (Karik kuruvi)[209]. The lotus blossoms while the sun appears as if the wife gets great joy when she happens to see her husband[210]. Thus the dawning is portrayed.

Other times (minor)

Amongst the minor time divisions of a day, with the exception of maalai (evening) and vidiyal (dawning), all others do not get a notable place in Tamil epics. 'Cilampu refers to the entertainments at mid-day (nanpakal) and after-noon (eRpadukaalai). The girls in the city of Madurai, wear the flowers like mullai, kuvalai and neytal on their mop,weat the garland of flowers jasmine and red water-lily with pearls of koRkai and apply the sandal from mountain potikai, on their bodies, and go to the grove in order to have their entertain ments at mid-day[211]. In eRpadukaalai, the women are seated on the flower beds placed in the balcony and are praised by their husbands while they play in groves and bathe in the ponds[212]. Tke cruelty of the hot sun light that is described in the desert region may be included in the description of time the mid-day (nanpakal). Cuulaamani refers to two bathing that happen only during mid-day.

References about 'yaamam' (mid-night) are seen in Cilampu[213], Perunkatai[214] and Cintaamani[215] but it is not des-

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206. Aric: 1:91-92, 198 207. Aric : 8:97 208. Aric : 1:196
209. Aric : 1 : 90, 197 210. Aric : 8 : 98
211. Cilap : 14 : 76-82 212. Cilap: 14 : 83-85
213. Cilap : 13 : 17 - 18 214. Perun : 1; 33: 203, 45: 45
215. Cin ; 135, 1663 46: 302, 50: 56; 3: 7: 96, etc

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cribed vastly. The disappearance of the moon in the descri. ption of mid-night is noted in Perunkatai[216]. Cuulaamani alone describes the time to a considerable limit.

The darkness fully covers the world while the crescent moon disappears, and it is compared to the coming of the evils while the good and virtuous deeds comes to an end. In such a darkness, the cruel persons are wandering here and there. The light of lamps in the storeyed houses are dimmed; the drums are not sounded; the singing of songs are stopped; the men who embrace the breasts of women sleep by loosening their embracement; the devils and demons enter into the moun' tain caves after wandering through the dwelling places, junctions, sacrificial streets, and the theatre where dances possessed by a deity have happened and sleep; the male birds are asleep by embrassing their females with their left wings, their young ones with their right wings and by bending their legs; the male bird 'anRil' dreams in its sleep and embraces its female with love and affection. Thus the mid-night is clearly pictured in Cuulaamani.

The Tamil epics thus speak of the time-description under the two main divisions the major and the minor. In the description of the time, Cilampu refers to more descriptive features than other epics do. Besides, it narrates this without having high imagination. The realistic description of the time in Cilampu elevates the literary merit to a high level. The realistic nature in the description of time is rare in later epics. They narrate this by using the figures of speech like taRkuRippeeRRam and hyberbole mostly. Moreover, the later epics include the worldly ethics and the nature of the epic characters in the description of the time in similes. Villi Bhaaratam attains greatness in describing the time by using very few descriptive elements. From these descriptions of time, one will easily find out that the description of time is a must in TamiL epics.

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216. Perun : 1: 50: 56
217. Cuulaa : 1056-63

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Ilaveenil — Spring season

No.	Descriptive elements	Cilap :	Cin :	Villi
1.	Passing the sun through the northern direction :	–	/	/
2.	Leaving the north wind :	–	/	–
3.	Smooth moving of the wind	/	–	–
4.	Wavings of the South breeze	/	/	/
5.	Action of beetles	–	/	/
6.	Humming of beetles	/	/	/
7.	Action of cuckoo	–	/	/
8.	Coo of the cuckoos in the grove	/	/	–
9.	Screaching of piracam	–	/	–
10.	Blossoming of Flowers	/	/	/
11.	Flowery scenes of the grove	/	/	/
12.	Sprouting of leaf-bud of the shrub Maatavi	/	–	–
13.	Illusory scenes of the grove	–	–	/
14.	Illusory scenes of the pond	–	–	/
15.	Brightening of the water-falls	–	/	–
16.	Joyous nature of living-beings	/	–	–
17.	Welcoming of the God of Love	–	/	–
18.	Singing of bards	–	/	–
19.	Releaving of sorrows from the army camp.	–	/	–
20.	Adorning of women	/	/	–
21.	Love sickness of women	/	/	–
22.	Paleness of the separated love	–	/	–
23.	Enjoyment of the united lovers	/	/	/

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Mutu Veenil – Hot Season

No.	Descriptive elements	Cilap :	Cin :	Villi
1.	Heat of the sun light	/	/	/
2.	Hot air	/	—	—
3.	Walking through the sandal mire	—	/	—
4.	Sexual Union	—	/	/
5.	Music entertainment	—	/	—
6.	Dancing	—	/	—
7.	Keeping of the roll of lotus flower	—	—	/
8.	Keeping of the silk fan	—	—	/
9.	Keeping of the red paste of Kaa*ntal*	—	—	/
10.	Keeping of the pearl garland	—	—	/
11.	Forming of niiraa*li* ma*n*dapam in the tank	—	—	/
12.	Disappearance of air	—	—	/
13.	Scarcity of water	—	—	/
14.	Love-sickness of the separated lovers	—	—	/

Pinpani-Late dewy season

Sl. No.	Descriptive elements	Cilap:	Cin:
1.	Coming of the east wind	/	—
2.	Festival in honour of Kaaman, the God of Love	/	—
3.	Wearing of dresses and ornaments by women	—	/
4.	Playing of the lute by woman	—	/
5.	Singing of songs by ladies	—	/
6.	Seeing dance and bearing music (Women)	—	/
7.	Sexual – Union	—	/

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MUNPANI – Early dewy season

Sl. No.	Descriptive elements	Cilap:	Cin:
1.	Movement of the sun through the Gemini of the Zodiac	/	—
2.	Appearance of white clouds	/	—
3.	Enjoyment of the Mild sunlight by men and Women	/	—
4.	Wearing of dresses and ornaments by women	—	/
5.	Eating of Food	—	/
6.	Sexual enjoyment	—	/

Kaar – Rainy Season

Sl. No.	Descriptive elements	Cilap :	Cin :
1.	Adornment of women	/	—
2.	Coming of the north wind	/	—
3.	Singing of Kudakak kuuttar	/	—
4.	Blossoming of the flower mullai	—	/
5.	Spreading of the Cochineal insect	—	/
6.	Lightning of the rainy clouds	—	/
7.	Trembling of the serpent	—	/
8.	Roaring of the water-falls	—	/
9.	Blossoming of the forest	—	/
10.	Sexual - enjoyment	—	/
11.	Food	—	/

Kuutir – Winter season

Sl. No.	Descriptive elements	Cilap :	Cin :
1.	Closing of the window	/	—
2.	Avoiding of chillness by sitting near the fire	/	—
3.	Food	—	/
4.	Adornment	—	/
5.	Sexual Union	—	/

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Maalai — Evening

Sl. No.	Descriptive elements	Cilap:	Perun:	Cin:	Cuulaa	Villi:	Aric:
1	2	3	4	5	6	7	8
1.	Sun setting	/	/	/	/	/	/
2.	Paleness of the directions	/	—	—	—	—	—
3.	Spreading of the red-light on the sky	/	/	/	/	/	/
4.	Spreading of darkness	/	—	—	—	/	/
5.	Disappearance of the moon	/	—	—	—	—	—
6.	Appearance of the crescent moon	/	/	/	/	/	/
7.	Avoiding of the lustful happenings by the moon	/	—	—	—	—	—
8.	Land having full of dew	/	—	—	—	—	—
9.	Appearance of planets	—	/	—	—	—	—
10.	Waving of the south wind	/	—	—	/	—	—
11.	Waving of the north wind	—	/	—	—	—	/
12.	Searching of the milch cows of their calves:	/	—	—	—	—	—
13.	Action of animals	—	/	—	—	—	—
14.	Deeds of birds	—	/	—	—	—	—
15.	Reaching of birds in their nests	—	—	/	/	—	—
16.	Silence of birds	/	—	—	—	—	—
17.	Screaching of the doves	—	—	—	/	—	—
18.	Singing of parrots	—	—	—	/	—	—
19.	Closing of lotus flower	—	—	/	/	/	—
20.	Blossoming of water-lily	—	—	—	/	/	—
21.	Dropping of water on the flowers	/	—	—	—	—	—

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1	2	3	4	5	6	7	8
22.	Humming of the beetles on the flower	/	—	/	—	—	—
23.	Flowery scenes	—	/	—	—	—	—
24.	Noisy city	/	/	—	—	—	—
25.	Various sounds	/	/	/	—	—	—
26.	Shops	—	/	—	—	—	—
27.	March of the army	—	/	—	—	—	—
28.	Adornment of women by night	/	/	/	—	—	—
29.	Lighting of lamps by women	/	/	/	/	—	—
30.	Singing of the herdsmen	/	—	—	—	—	—
31.	Happening of the evening Ceremony-Ciipaali	/	—	—	—	—	—
32.	Other actions in the evening	—	/	—	—	—	—
33.	Worship of the house hold God by sprikling mullai flower and paddy grains by women :	/	—	—	—	—	—
34.	Chanting of vedic hymns	/	—	—	—	—	—
35.	Performing of sacrificial Fire	/	—	—	—	—	—
36.	Adoring of God	/	—	—	/	—	—
37.	Enjoyment of the united lovers	/	—	/	—	—	—
38.	Love sickness of the separated lovers	/	—	/	/	—	—
39.	Governance of the God of Love	/	—	—	—	—	/
40.	Good smelling	—	—	/	—	—	—

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Vidiyal or VaikaRai – Dawning

Sl. No.	Descriptive elements	Cilap:	Perun:	Cin:	Cuulaa:	Villi:	Aric:
1.	Silence of the moon and other planets	—	—	—	—	—	/
2.	Setting of the moon	/	/	—	—	—	—
3.	Appearance of dark ness	/	—	—	—	—	—
4.	Disappearance of darkness	/	—	/	/	—	—
5.	Dimness of the moon	—	/	—	—	—	/
6.	Dimness of the planets	—	/	—	—	—	—
7.	Dimness of the lamp	—	/	—	—	—	—
8.	Removal of the night	—	—	—	—	—	/
9.	Crowing of the cocks	/	—	—	—	—	/
10.	Humming of the beetles	/	—	—	/	/	—
11.	Screaching of birds	/	/	—	/	/	/
12.	Sounding of the conches	/	—	—	/	/	—
13.	Beating of the morning drum (Palace and other sacred Places)	/	—	—	—	/	/
14.	Beating of the morning drum by kinaip porunar	/	—	—	—	—	—
15.	Playing of the lute makara yaaL	—	—	/	/	—	—
16.	Chanting of vedic hymns by brahmins	/	—	—	—	—	—

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Vidiyal or VaikaRai – Dawning (contd..)

1	2	3	4	5	6	7	8
17.	Reciting of mystic formulae by Saints	/	—	—	—	—	—
18.	Noise of the warriors who get various presents from the King	/	—	—	—	—	—
19.	Trempets of the elephant	/	—	—	—	—	—
20.	Neighing of the horses	/	—	—	—	—	—
21.	Siren coming from the mill	—	—	—	—	—	/
22.	Waking up of the village	/	—	—	—	—	—
23.	Various lamps lit by persons engaged in various trades	/	—	—	—	—	—
24.	Worship of auspicious harlots lighting the lamps and sprinkling the Kusa grass and the paddy grain	/	—	—	—	—	—
25.	Paleness of the east	—	—	—	/	—	—
26.	Rising of the sun	/	—	/	/	/	/
27.	Blossoming of flowers lotus etc.	/	/	—	/	/	/
28.	Closing of water-lily flowers	—	—	/	/	—	—
29.	Appearance of the directions	—	—	—	—	/	/
30.	Enjoyment of male and female birds	—	—	—	—	/	/
31.	Melting of dew	—	—	—	/	—	—
32.	Silence of ocean, flute etc.	—	—	—	—	—	/
33.	Bathing	/	—	—	—	—	—
34.	Adorlng of God by washing face, hand, etc.	—	/	/	—	/	/

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Yaamam — mid-night

Sl. No.	Descriptive elements	PerunN	Cuulaa
1.	Spreading of darkness	—	/
2.	Disappearance of the crescent moon	/	/
3.	Wandering of cruel persons	—	/
4.	Dimness of the light of lamps in houses	—	/
5.	Silence of drums and other songs	—	/
6.	Deep sleep of the united lovers by loosening their embracement	—	/
7.	Reaching of Devils and demons into the caves	—	/
8.	Sleeping of birds	—	/
9.	Dream and action of anRil	—	/

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DESCRIPTION-RIVER

Tandi, the first grammatical work which speaks of epic poems in a classified and descriptive manner, does not mention the river description, eventhough it denotes the descriptive elements in an epic like mountain, sea, land, city, etc. But the later work MaaRan Alankaaram includes it as one of the descriptive features in epic poems[1]. When we go through the river descriptions that are depicted in epics, we can safely decide that it also should be added as one of the descriptive features of epic poems.

Cilampu, the first of the available TamiL epics, gives much importance to this description. Epics like Perunkatai and Ariccantira Puraanam vastly express special feature called crossing the river. In Manimeekalai Cintaamani and Culaamani it does not get much importance. In the description of the land, Cintaamani adds a few references about the river description. In the scene of 'crossing the river' also Cintaamani and Cuulaamani have rare references. So, this description treated here is solely based on Cilappatikaaram. The description of the river in PeruNkatai, Cintaamani, Cuulaamani and Ariccantira Puraanam has been treated as 'crossing the river' in journey scene.

Rivers, Kaaviri, Vaiyai, PeeriyaaRu, Ganges, Aanporunai, CilampaaRu, PaxRuli, Kumari, ToLunai and Ayirai are the ten mentioned in Cilampu. Amongst them, Kumari and Ayirai are not clearly shown as rivers. Kumari is referred to as 'kumariyam peruntuRai[2], by IlaNkoo. Commentators consider it both as river and as sea. Like-wise the Ayirai also is mentioned both as a river and as a mountain. The other eight are undoubtedly alluded to as rivers.

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1. Maran : 74: 2 2. Cilap : 15 : 15; 27 : 69

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The words yaaRRu in twelve places, yaaRu in three places and aaRRu in one place are used to denote the river. Other words like aaRu, nati, etc, are not used to refer to the river.

Amongst the ten rivers as noted above, Kaaviri, Ganges, Vaiyai, CilampaaRu and Ayirai are related with Gods. The Ganges and the Kaaviri are the two having divine nature. Kaaviri, Ganges and Vaiyai are the three pictured as women metaphorically. Only these three are united with the epic events and are used to expose the nature of characters. PeriyaaRu alone becomes the background of epic events. Mere reference are seen about the rivers Aanporunai, CilampaaRu, PaxRuli, Kumari, ToLunai and Ayirai. These are not used to give great literary force and excellencies to the epics or to portray the epic events more picturesquely.

Kaaviri :

More references are seen about Kaaviri than others. It comes in twenty one places in twelve kaatais[3]. The term Kaaviri is used in all the places by IlaNkoo to denote this river. Only in the lyric song Kaanalvari, the second letter is lengthened to get musical tone and it is termed as Kaaveeri. The word ponni stands at a place to refer to the same river.

The confluence of this river with the sea at Pukaar and its division into two at TiruvaraNkam are noted. The vision of Kaaviri is exhaustively described only at the places of both Pukaar and TiruvaraNkam.

Regarding its descriptive features, the over-flowing water, bathing ghat, shady-grove and scenery on the banks are mostly spoken of. Besides, the advantage of Kaaviri which brings up the people of pukaar as its children[4], by producing food grains undiminishably[5] and thereby protecting the life

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3. Cilap : 1: 5; 5: 163-166; 6: 31, 169; 7: 19, pa : 2,3,4, 25-27; 9: 57-58; 10: 32–35, 108–109; 140, 148, 156, 214-17; pukaaRk. kad : 9; 11 : 39-40; 15 : 151-52; 21 : 11–12; 25 : 122; 27 : 171.
4. Cilap : 7 : 27
5. Cilap ; 6 ; 30

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of people in the world[6], the speedy flowing of flood[7]. its noise[8], the loud bustle of the peasant while seeing the flood, the uproaring of water that comes out of sulice and the roaring of water which flows by breaking the bank[9] and its coolness[10] are also alluded to as descriptive elements.

'KadaRkarai melikkuN kaaviri'[11], 'Kaavirip putuniirk kaduvaral'[12], 'PeeriyaaRRu adai karai niir'[13], Parappu niirk kaaviri'[14], Viri tiraik kaaviri'[15], 'kaavirip punalinum'[16], 'KoLum punal Kaaviri,[17] and 'mutu niirk kaaviri'[18] are the epithets and phrases depicting the richness of its water.

In the river kaaviri, there is a bathing ghat at pukaar. It is mentioned as 'tannaRun kaaviri taatu mali peruntuRai'[19], and 'mutuniirk kaaviri muntuRai'[20]. The purity of the water in this river is exposed by mentioning as 'punniya nalniir'[21] and by the bathing of Lord Indra during the day of His festival[22]. Also it is revealed from the words of Ceeran CeN kudduvan who says that it is even fit to purify the stone in which the idol of kannaki, the Goddess of Chastity is to be sculptured[23]. The kaddurai which is inserted at the end of 'Pukaark kaandam' also upholds the purity of kaaviri in the line 'teyvak kaaviri tiitutiir ciRaappu'[24].

Ci'ampu refers to flowery groves on both the banks of kaaviri adjacent to the bathing ghat[25]. IlaNkoo while portray-

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6. Cilap : 5: 163-65
7. Cilap : 10: 108
8. Cilap : 10: 109
9. Cilap : 7: 4
10. Cilap : 5: 165
11. Cilap : 6: 163
12. Cilap : 10: 108
13. Cilap : 10: 140
14. Cilap : 10: 148
15. Cilap : 11: 9
16. Cilap : 25: 120
17. Cilap : 10: 35
18. Cilap : 25: 122
19. Cilap : 5: 165
20. Cilap : 25: 122
21. Cilap : 5: 166
22. Cilap : 5: 165-68
23. Cilap : 25 : 120, 122
24. Cilap : pukark i kat : 9
25. Cilap : 10 : 32; 10 : 34 - 35; 10 : 214

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ing the banks of the river kaaviri, denotes various sounds[26]. The word kaaviri is used in two places to qualify the land, the CooLaa country[27]. Here the utility of kaaviri is mainly considered. Kaaviri comes to qualify the credit of CooLaa King[28]. It is also used to qualify Neyta'aNkaanal, a part of the city pukaar[29] Here the confluence of kaaviri with the sea is noted.

To depict the chastity of two women, river kaaviri becomes the background. One girl protects the sand toy from the waves of kaaviri by considering it as her husband[30] and the other is named as Aatirai, supposed to be the daughter of the Coolaa King Karikaal Peruvalattaan[31] Kaaviri is also metaphorically portrayed as the mother of the peasants, due to its utility[32].

On the south bank of river Kaaviri[33] and its aRRidaikkaRai (an island in the river-bed) at Tiruvarankam[34], there are temples which are preserved only for God Tirumaal. We do not get any reference about temples about other Gods.

Thus the descriptive elements of the river kaaviri are spoken of in Cilampu. In 'kaanal vari' the description of river kaaviri not only gives grandeur and sense elevation to the epic but also elevates the epic character.

In 'kaanalvari', Koovalan sings three lyrics praising the river kaaviri in 'aRRuvari'[35]. Of the three poems, the first two picture kaaviri as a chaste woman and the last one highlights it as a fertile damsel In these poems Kaaviri externally stands for the Queen of Coolaa king but it internally signifies kannaki. The first two lyrics of Koovalan depict the character of both Koovalan and Kannaki.

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26. Cilap : 10 : 112-39
27. Cilap : 27 : 171, 6 : 30
28. Cilap : 1 : 5; 29 : 15
29. Cilap : 9 : 57-58 ; 15 : 151
30. Cilap : 21 : 6-10
31. Cilap : 21 : 11-14
32. Cilap : 10 : 148
33. Cilap : 10 : 217
34. Cilap : 11 : 39-40
35. Cilap 7 : 2-4

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1. 'tiNkal maalai veNkudaiyaan
cenni cenkool atuvooccik
kaNkai tannaip punarntaalum
pulavaay vaaLi kaaveeri
kaNkai tannaip punarntaalum
pu'ava toLital kayaRkannaay
maNkai maatar peruNkaRpenRu
aRinteen vaaLi kaaveeri

2. mannum maalai venkudaiyaan
valaiyaac ceNkool atuvooccik
kanni tannaip punarntaalum
pulavaay vaaLi kaaveeri
kanni tannaip punarntaalum
pulava toLital kayaRkannaay
mannum maatar peruNkaRpenRu
aRinteen vaaLi kaaveeri

The above poems clearly show that the chaste wife doesn't sulk if her husband leaves her to stay with prostitutes. Also these songs uphold the chastity of Kannaki who doesn't show her resentment even when she knows of her husband's illicit connection with Maatavi. Here Koovalan delineates a role of chastity for wormen. This reveals his mind that chastity is essential only for women.

The third song in his aRRuvari gives the reason for the fertility of kaaviri. It is because of the fertility of the CooLaa king that Kaaviri flows with all these sounds - the joyful cry of the peasants, the noise of water which comes speedily from the sluices, the sounds that come from the breaching bank due to overflowing water, and the loud bustle of the people who are celebrating festivals - smoothly and gently. Sympoli cally it signifies the fertile and joyous life of Maatavi and the reason for her prosperity in life which is only due to her wealth. Of these three songs, the river kaaviri which does not show resentment refers to the tearful life of kannaki while the fertile river Kaaviri which moves with various joyful noises signifies the wealthy life of Maatavi.

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Maatavi in her turn sings three songs on the same subject 'aaRRuvari' in retort to the above songs of Koovalan[36]. Maatavi comes to know of two things in the songs of Koovalan. The one is his idea that chastity is essential only for women. The second one is his slandering notion against her in which he internally points out that his wealth alone is the reason for her happy and joyful life. So she thinks and says 'mannumoor kuRippundivan tannilai mayaNkinaan' meaning 'there is something internally and so he loses his self-conciousness'.

So Maatavi wants to insist on chastity for both the sexes and to show that it is equally essential to men also. Also it is her duty to inform him that his wealth is not the cause for her happiness. So she praises the same river and thereby makes known to him of her ideas.

1. 'maruNku vandu ciRantaarppa
   manippuu vaadai yatupoorttuk
   karuNkayaR kan viLittalki
   nadantaay vaaLi kaaveeri
   karuNka yaRkan viLittolki
   nadanta vellaam ninkanavan
   tiruntu ceNkool valaiyaamai
   aRinteen vaaLi kaaveeri.

2 'puuvar coolai mayilaalap
   purintu kuyikaL icaipaadak
   kaamar maalai arukacaiya
   nadantaay vaaLi kaaveeri
   kaamar maalai arukacaiya
   nadanta vellaam ninkanavan
   naama veelin tiRaNkandee
   aRinteen vaaLi kaaveeri.

In the above two poems of Maatavi, the epithets 'karuNkayaR kan', and 'kaamar maalai' represent the river as a girl having

36. Cilap : 7 : 25-27

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love and lustful feelings. She sees and presents kaaviri as a lustful girl and personifies herself as the river. As she leads a happy life she speaks of kaaviri in the same trend.

Here she strongly suggests that the just rule of Coo*l*aa king and his valour and prowess are the basic reason for the fertility of river kaviri It contradicts the false statement of Koova'an that the wealth of Coo*l*aa king is the basis for its fertility. Besides, she internally informs Koovalan that his virtuous path, good character and behaviour are the efficient cause for her happines and not his wealth. She further reveals that the strong governing capacity is very essential for a husband to lead a family in good condition. If the husband does not have this, a happy life may not be possible for a chaste wife.

In her third song, she presents Kaaviri as a mother like her.

vaaLi yavanRan va*l*anaadu
makavaay va*l*arkkun taayaaki
uuLi yuykkum peerutavi
oLiyaay vaaLi kaaveeri
uuLi yuykkum peerutavi
oLiyaa toLukal uyiroompum
aaLi yaa*l*vaan pakalveyyoon
aru*l*ee vaaLi kaaveri.

The above poem shows Maatavi bringing up Ma*n*imeekalai, the daughter of Koovalan with the great grace and compassion of Koovalan like the river kaaviri which fertilises the Coolaa Kingdom, the son of CooLaa king by her grace. Here also she refers to 'arul' (mercy or compassion) but not 'valan' or 'Celvam' meaning wealth as is mentioned by Koovalan So she again insists that her wealthy and happy life is due to his mercy and compassion and not his richness in wealth.

Thus the songs of 'aRRuvari' of both Koovalan and Maatavi clearly delineate their character and life including that of Kannaki and the idea of the poet who wants to insist on

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chastity for men too. It also gives more interest to the epc readers and hightens the epic to a great level.

Vaiyai :

The river Vaiyai is only mentioned as Vaiyai and noti vaikai in Cilampu. It is also mentioned as 'peeriyaaRu' meaning a big river. No reference is seen about vaiyai in 'pukaark kandam'.. The very first reference is found only in 'PuRancceeri yiRutta kaatai'. Here the river is shown as full of flowers instead of water. Though I/aNkoo refers to both the river Kaaviri and Ganges as women. he does not mention the limbs of a woman. But he portrays vaiyai as a lady containing several beautiful and charming limbs before us.

Flowers like Kuravam, KooNkam, VeeNkai, Maravam, Naakam, Tilakam, Marutam, Ceedal, Cerutti, Cenpakam and padalam become the dress worn by the girl vaiyai. The flowery scenes on the banks of the river containing flowers like kuruku, talavam, mucundai. atiral, kuutalam kudacam, vetiram, PakanRai, pidavam and mayilai beautify the lady as her waist-band. The islets which stand elevated in opposite directions look like the breast of the lady. The fallen petal of murukkam flowers on the banks of the river stande for the red lips, the Arabian jasmine flower coming through the water from the water–falls represents the pleasant smile, the black fish kayal signifies the eye and the fragrant black sand (aRal) denotes the tresses of the lady. With these parts, the lady Vaiyai comes thus :

"ulakupuran tuuddum uyarpeer oLukkattu
pulavar naaviR poruntiya puuNkodi
vaiyai yennum poyyaak kulakkodi
taiyaR kuRuvatu taanaRin tanalpool
punniya naRumalar aadai poorttuk
kanniRai neduniir karantanal adakki"[37]

37. Cilap : 13 : 151-73

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Here IlaNkoo doesn't show the river as either Kannaki or Maatavi, but he presents it as a beautiful damsel who is fit for sexual union. The purpose of representing Vaiyai as a lustful girl is to present the internal desires of both Koovalan and Kannaki who are expecting a happy life at Madurai. But the girl Vaiyai who well knows the present feelings and the future happenings feels sorry for their tragic end to happen. Here the river acts as a minor character pitying for the main characters and also it increases the tragic horror of the epic. It is also used as a technique called dramatic irony for pointing out the future event that is the tragic end of Koovalan and Kannaki.

When we go through the qualifying adjectives given to this river, we can safely conclude that it is not river containing overflowing flood as the rivers Kaaviri and Ganges. Also the black and white sand[38] mentioned in this river description lends support to this view. The epithets varupunal vaiyai[39], varupunal niir vaiyai[40], uravu niir[41], niidu niir[42], puumpunal yaaRu[43], point out its flood of water.

The bathing of harlots with their men in the bathing ghat of river Vaiyai[44] is shown to Koovalan while he comes on a visit to the city. This scene clearly depicts the mind of Koovalan which is always seeking lustful pleasures. The boats in the form of the faces of elephant, lion and horses are all moving in the bathing ghat of Vaiyai[45].

We have been informed that even on the banks of Vaiyai there is a temple for God Tirumaal[46]. Also a puraanic belief that if any-one worships God after taking holy bath in the bathing ghat, his future evil happenings will be reduced, is revealed in the description of Vaiyai. It is worshipped by

38. Cilap : 14 : 73
39. Cilap : 14 : 72; 30 : 108
40. Cilap : 29 ; 14
41. Cilap : 23 : 185
42. Cilap : 18 : 4
43. Cilap : 13 : 174
44. Cilap : 14 : 72–75
45. Cilap : 13 : 176–78
46. Cilap : 18 ; 4

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Kavunti; Koovalan, and Kannaki and thereby its holiness is noted[47].

Thus in the description of Vaiyai, the flood covered with flowers, the flowing of the river having sand islet, the bathing ghat full of variety of boats, the bathing of harlots with their lustful persons, the groves on the banks of the river and its utility are all beautifully depicted by IlaNkoo. A philosophical interpretation is given by Samuel Dasan to the crossing of this river by Koovalan and Kannaki. He says that the human soul passes away from death and thereby gets eternal bliss called salvation and this is elucidated through the crossing of the river by the hero and the heroine symbolically[48].

PeeriyaaRu :

The term 'PeeiryaaRu' meaning a 'big river' is used to refer to the rivers Kaaviri, Vaiyai and Ganges. But at the same time a river which flows in the mountainous region of Ceeraa Kingdom is also known as PeeriyaaRu. The whole events of 'Kaadcik kaatai' happen on the banks of the river. The resting of King Ceeran CeNkudduvan on the banks of this river becomes the basic reason for his act of building a temple for Kannaki the Goddess of chastity and also his invasion against the Northern Kings.

This river flows in the crossing direction of the mountain The flood of its water is covered with petals of flowers like KooNkam, veeNkai, konRai, naakam, tilakam, narunkaa-Laaram, etc. The beetles 'matukaram', nimiRu and vandu are swarming on the waters. The heap of sand on its bank is also alluded to[49]. This river is compared in a simile to a road starting from the city Pukaar[50].

This river is also pictured as river Vaiyai having pleasant scenes of flowers for the enjoyment of Ceeran CeNkud-

47. Cilap : 13 : 175
48. Samuel Dasan — Kavunti — p. 267
49. Cilap : 25· 17-23 50. Cilap : 10: 26–27

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duvan and his Queen who come there to have a merry time in the midst of the natural beauty of the mountainous region.

Ganges

The description of Ganges is not dealt with grandeur and excellent imigination. Mostly it is described through adjectives The adjective 'PeeriyaaRu'[51] denotes its width and greatness. The pharse 'vadaticaik kaNkai'[52] points out the direction on which the river flows from TamiL Nadu. The terms 'ceLuniirk kaNkai'[53] 'parampu niirk kaNkai'[54], 'viiNku niirk kaNkai'[55], etc. express the overflowing flood of the river Ganges. ,KaNkaip peeryaaRRuk kadumpunal niittam'[56], 'kadum punal kaNkai'[57] and 'kaduvaral kaNkaip punal'[58] are the phrases that depict the great speed of the river. Epithets 'tenniir'[59], 'tellUniir'[60] and 'nanniir'[61] represent purity.

The water in the Ganges in considered to be fit for bathing the stone to be taken from the Himalayas for making the idol of Kannaki, the Goddess of Chastity[62]. Also king CeNkudduvan bathes the above said stone taken from the Himalayas[63] and his mother[64] in the water of the Ganges. A brahmin saint Maadala MaRaiyoon has gone to the river Ganges in order to wash his sins which occur due to the death of several persons who have acted on his words - the death of Koovalan, Kannaki and the Paandiyaa king and his Queen[65]. All these allusions present the purity of the water of the Ganges.

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51. Cilap : 25 240; 26: 164, 176; 27: 14; 28: 121; 29:6:31
52. Cilap : 11: 21
53. Cilap : 6: 28
54. Cilap : 27: 23
55. Cilap : 26: 153
56. Cilap : 25: 160
57. Cilap : 28: 121
58. Cilap : 29: 2: 3
59. Cilap : 26: 64
60. Cilap : 27 : 23
61. Cilap : 27 : 110
62. Cilap : 25 : 120-21
63. Cilap : 27 : 14-16; 29 : uraipe 31-32
64. Cilap: 25 : 16-1
65. Cilap : 27 : 110

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A mythical reference about the Ganges, worn by God Siva upon His matted hair is also singled out in Cilampu in the lines 'KaNkai mudikkaninta kannuaioon'[66] and 'tenniir karanta cencadaik kadavul'[67]

On the banks of the river Ganges, magnificent arches, golden aisles, flower pavilions, apartments, vast gardens, lotus ponds, dance halls are all constructed with great artistic skill in honour of the suzerain kings the 'Ariyas'[68] In all the fertile fields which the Ganges irrigates, there is heard the lute like humming sounds of various beetles swarming round the newly blossomed lotus flower. Thus the scenes on the banks of the river Ganges and its irrigating places are shown.

Mostly the references on the Ganges are basically connected with political events. We know from Cilampu that the kings of that age considered the winning of the Ganges to their credit. Also we see in Cilampu that the Kings who had gone to the Ganges and the Himalayas and won the battles and captured the lands have been glorified. The line 'vadaticaik kaNkaiyum imayamum kondu, tenticai yaanda tennavan vaaLi[69], shows this picturesequely.

Thus in the description of the river Ganges, the over flowing flood, the speed, the purity, the banks, the fertile fields, the width and the myth are the descriptive elements that are spoken of.

'Aan Porunai'

References about porunai is seen only at four places in Cilampu. In the description of Porunai only these things–the flowing of water, the coolness, the sand and the bathing ghat at Vanci-are alluded to. Mostly it is related to the praising words of some one. In the praising, words of Paraacaran who upholds the Ceeraa kings[70] in the glorifying lines of Maadala

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66. Cilap: 12 : 9 : 3 67. Cilap : 26 : 64 68. Cilap : 27 : 17 24
69. Cilap : 11 : 21-22 70. Cilap : 23 : 83

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MaRaiyoon who honours king Ceeran CeNkudduvan[71] and in the adoring words of the girls in Vanci who praise the genealogy of Ceeraa Princes[72], we find allusions about river Aan Porunai.

The bathing ghat in the river Porunai at Vaanci is expressed some what descriptively In it, the colourful adorning and a omatic powder which are sprinkled by ladies in the water looks like the rainbow. The herdman who sits on the branch of screw pine tree which is grown on the banks of the bathing ghat, wears the blue water-lily flowers and mullai plucked out of the plants grown in the water, and sings the song glorifying the victory of the Ceeraa king CeNkudduvan[73] The bathing ghat is thus portrayed.

ToLunai

There is a mythical reference about God Kannan who seizes away the attire of Pinnai his wife and hides it while she is bathing in the river. ToLunai is singled out in three places.[74] No further reference is seen.

Other rivers :

The destruction of the river PaxRuli by sea is mentioned at a place in Cilampu.[75] The river 'CilampaaRu' which is otherwise called 'nuupura kaNkai' is alluded to while narrating the three divine ponds in the mountain 'TirumaaliruN KunRam'. It is in the cave on the way to the pond[76]. A Ceeraa King who bathes Goddess KoRRavai in the river 'Ayirai' is mentioned in a place[77]. Thus those rivers are casually mentioned in Cilampu.

Amongst the ten rivers spoken of in Cilampu, only the Ganges is related with God Siva. Rivers Kaavir i Vaiyai, CilampaaRu and toLunai are the four which are connected

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71. Cilap : 23: 126
72. Cilap : 29: 14: 3-4
73. Cilap : 27: 231-41
74. Cilap : 16: 50-51; 17: 22, 24
75. Cilap : 11: 19
76. Cilap : 11: 108
77. Cilap : 28: 145

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with God Tirumaal. Temples for God Tirumaal on the banks of both rivers Kaaviri and Vaiyai are mentioned. Also in the island of the river-bed Kaaviri, there is a temple specially meant for God Tirumaal.

The rivers Kaaviri, Vaiyai, and Aanporunai flow through the cities Pukaar, Madurai and Vanci respectively. Bathing ghat is referred to in each of them in these cities. The water in the bathing ghat of Vaiyai and Anporunai is used to bathe while the other one is used for divine services.

Adjectives are mostly and vastly used to demote several aspects of the rivers. The adjective 'nalniir' which denotes purity is used to the water of river Kaaviri[78] and the Ganges[79], of paddy fields[80] and of fragrant rose-water[81]. Epithet 'Kaduvaravu' meaning high speed is included both for Kaaviri and the Ganges to depict the overflowing flood. 'ViiNku niir' an adjective is given to the Ganges in one place[82], to the sea in several places[83], and to water-falls[84] and to pond[85] in one place each.

Both the adjectives 'tirai' (waves) and 'mutuniir' are used to qualify the river Kaaviri alone. These two are mostly applied to explain the sea by IlaNkoo. 'Tel*l*uniir' an epithet comes to define both the Ganges and the sea.[86] 'Uravuniir' stands for qualifying both vaiyai and the sea[87]. Similarly the word ooNkuniir' becomes an anjective for Vaiyai, the sea[88] and the well-sweep[89]. Generally 'punal' an epithet is given to all the rivers and to denote the water of shady-groves[90], the tanks[91] and the paddy fields[92].

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78. Cilap : 5: 60
79. Cilap : 27: 110
80. Cilap : 2: 56
81. Cilap : 6: 78
82. Cilap : 26 153
83. Cilap : 1: 11; 26: 165, 155, 173; 28: 66; 29:16
84. Cilap : 11: 41
85. Cilap : 6: 148
86. Cilap : 7· 34
87. Cilap : 4: 79
88. Cilap : 26: 179
89. Cilap : 10 : 110
90. Cilap : 8 : 4
91. Cilap : 23 : 59, 140
92. Cilap : 23 . 118

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Thus we see that the epithets are not used in a classified manner to denote a particular river but at random. The same epithets like 'viiNku niir, and 'peeriyaaRu' are made use of to denote the same river at several places. References about rivers are mainly employed to define the overflowing water, the relationship with river and God and the political events except 'kaanal vari'[93] 'puRanceeri yiRutta kaatai'[94], 'Uurkaan kaatai'[95] 'kaadcik kaatai'[96] and 'niirppadai kaatai'[97].

The journey of both Koovalan and Kannaki with the Jain saint kavunti proceeds mainly through the banks of the river kaaviri. Here IlaNkoo vastly describes the fertility of the agricultural region. But at the same time the journey of Kannaki through the bank of Vaiyai does not have any description about the river.

In the journey which Kannaki first performs with her husband, she gets worried due to weariness. So IlaNkoo wants to pacify and gets her relief by showing pleasant scenes of invisible sounds and visible scenery. But the journey she performs alone with deep sorrow after the death of her husband, does not show any sort of weariness. Here IlaNkoo who does not want to change her mind which is filled with the memory of her husband and also yearning to see Koovalan carefully avoids narrating the scenery of the river and thereby gives force to the tragic end of the story. This creative power of Ilanko who uses the river description only at the necessary places gives a sense of great literary merit and force to the epic and uplifts the work to a superb sublimity.

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93. Cilap : 7: 2-4; 25-27
94. Cilap ; 13 : 151-80
95. Cilap : 14 : 72-75
96. Cilap : 25 : 17-23
97. Cilap ; 27 : 231-4

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The bathing ceremony at the end of the festival of Lord Indra at the confluence of the river Kaaviri with the sea, which becomes the turning point in this epic is also some what related with the description of the river.

Thus in Cilampu, the description of the rivers, is used to personify the main characters, to explain their mental feelings, to expose the customs and habits and the beliefs of the people of that age in which the epic has been composed, and to denote the temples and worwhip of Gods and the mythic beliefs about them. Besides, it also becomes one of the narrative techniques which gives merit to the epic poem. So the description of rivers is a must in epics and it fulfills one of the epic features.

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DESCRIPTION-SHADY GROVE

Descriptions about shady-groves, water-tanks, bathing and ilaveenil are closely connected with each other. The scenes of shady-groves and water-tanks together are vastly spoken o in Tamil epics. The main purpose of narrating such scenes in epics is to depict the worldly bliss, one of the four themes in human life. Tandi refers to this as 'PuumpoLil nukartal' meaning enjoyment in the flowery groves'. It becomes the background in expressing the sexual pleasures in epics. This scene gets a salient place in epics like Cintaamani and Cuulamani.

Though the shady-haunts[1] and the playing in the groves[2] are referred to in Cilappatikaaram, it does not attain greatness in description. It is alluded to in Cilampu that the festival in honour of the God of Love has been celebrated in Vadaceedi of the mountain Vellimalai, the world of the Vidhyadharas by a Vidhyadharan in a shady-grove[3]. A shady-grove named 'Ilavantikaippalli' in the outskirts of the city of Pukaar is mentioned in Cilampu. This place is made use of by the King and his women for enjoyment[4]. Both these allusions depict that in ancient times, shady-groves were provided for the enjoyment of men and women. At the same time it is also mentioned that the hermitage of saint Kavunti is located next to the shady-grove[5].

The playing of the women of the city of Madurai in the shady-groves is spoken of as mid-day entertainments. They play in the groves wearing flowers like mullai (Arabian jasmine), kuvaLai (blue water-lily) and 'neytal' on their tresses, the garland made of red water-lily flower and pearls on their neck, and smearing the sandal paste got from the mountain 'potikai' on their bodies.

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1. Cilap : 6: 1-4; 7:39; 10: 28-31, 35, 36-37; 11; 207-28; 13:180
2. Cilap : 5: 195; 14: 76-82 3. Cilap : 6: 1-4
4. Cilap : 10: 28-31 5. Cilap : 10: 36-37

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The fertility of the shady-groves is noted in the words of Kavunti while she explains the routes to Madurai. In the shady-grove the pit hidden by the pollen of flowers Chanpak gives much troubles to the travellers. The jack fruit hanging low dashes against their heads. In the garden where turmeric is grown and there is ginger-plant, the nuts of the jack-fruit lying scattered on the ground trouble them as gravel[6]. Though the shady-grove is used in the travel scene symbolically to reveal that passing of life is difficult like a journey, the fertility of the grove is also pointed out. This scene of the grove doesn't elevate any epic events. It is further singled out in Cilampu that none is playing in the shady-grove

Just like Cilampu, the scene of the grove is portrayed in Perunkatai. It comes mainly at three places. The epic poet makes Utayanan who gets love-sickness on Vaacava Tattai to go to a shady-grove. This grove is fenced with sandal-trees and is full of chanpak flowers. In this grove women are playing with the swing and singing songs, the peacocks are dancing; the male beetles with their female ones are humming giving out musical tones and are digging up the pollen of flowers; the female cuckoo calls its mate who is in a distant place; the male swan gets mental agitation. when the female bird is hidden by the shade of areca palm trees. Konku Veelir thus speaks of the action of women, peacock, beetles, cuckoo and swan in the description of the shady-grove[7]. This scene becomes the background of the epic event in which the love-sickness of Utayanan is elevated to a sublime level.

The second grove-scene in Perunkatai is depicted when Utayanan with Vaacava Tattai stays at the hermitage of a saint after having indulged in drinking. In this scene the trees, animals, birds and tanks are pictured. Fragrant trees like tanakkam (the Gyro carpus jacquine), takaram, tamaalam (xanthochymus pictorius), Kaantal (Gloriosa superba) and maraamaram (Eugneia racemosa); fruit-bearing trees like plantain, mango,

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6. Cilap : 10: 67-75 7. Perun : 1: 33: 22-39

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and jack; animals, like black monkey, female monkey, stag and deer; and birds like swan, peacock, dove, cuckoo and myna are noted. Besides, this grove contains a pond having fishes like vaaral and vaalai, and flowers of water-lilies namely KaLuniir, aampal and niilam; the beetles enjoying the fragrant odour and swarming round the flowers. This grove is also compared to the royal street[8].

The third grove scene in PeruNkatai is pictured when Utayanan and others stay at the outskirts of the city Iraaca-kiriyam of Makatam. It is also described as full of natural scenery. In this grove, the crane is keenly looking for the fishes vaaral and iraal in the water that is let out by the ploughing women. The female swan which eats the lotus flowers and takes rest in the spathe of the cocoanut tree, calls the above crane. The beetles which rest on the spath of areca palm tree, sing the morning songs, and the othee beetles which take the honey are humming and flying in all the directions[9].

It is also referred to in PeruNkatai that Urumannuvaa, Yuuki, and Vaacava Tattai come and stay at a grove called 'Matukaampiira vanam' which is in the outskirts of the city Koocampi[10]

In Cintaamani, the grove scene is expressed in detail Within the grove scene, playing is also added. To reduce the love-sickness of Patumaapati on Ciivakan, her maids take her to the grove to play. Ciivakan also in love-sickness on Paatumaapati enters the grove to see her. This grove becomes the background to exchange their love affairs. In the description, the dance of a peacock, the sulks of monkey and the singing of cuckoo are noted. The gathering of flowers by men and women, making garlands with strings, making noise to echo in the mountain, bathing in the pond, toy-marriage, and playing in the swing, the ball and the molucca bean (KaLanku) are the play noted in this scene[11].

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8. Perun : 2: 15: 13-35
9. Perun : 3: 4: 41-54
10. Perun : 4: 4: 102-104
11. Cin. 13: 16-34

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Ciivakan marries Patumaapati and enjoys with her One day he enters a shady-grove and sees Teecikap paavai. He at-once falls in lust and enjoys with her[12]. When Ciivakan reaches the Kingdom of Mattimam, he teaches the children of the King a variety of arts. Then he enters a grove full of flowers. The flower Veenkai (pterocarpus bilobus) blossoms like the golden thread in a greenstring. Flower 'aLincil' looks like a cleansed white attire, 'punku' likens the friedd paddy, makiLam' resembles the wheel of chariot, canpakam looks like a cock's thorn, the paatiri flower looks like the silk attire, venkadampu looks like a ball, mullai looks like the laughing of a wild cat, Kaantal likens the yawning of snake, kuravam resembles the leg of quail and talavam looks like the sharp tooth of the dancer. All these flowers are blossomed in the shady-grove. Here by using these flowers, Ciivakan sends a love letter to Kanakamaalai by writing words of love on the-petals of the flower garland. This results in their marriage later[13].

Ciivakan after passing through many countries, finally enters his Kingdom Eemaankatam and stays in a grove. This grove is having the fragrant smell of flowers from the water and of the sandal paste of the girls. The honey from the sugar-cane flows into the mouth of beetles swarming round the lotus and their humming with other beetles sounds like the music of the lute. In this grove, the horses, the young warriors and the buffalos returning after grazing on the sugar-cane and paddy-fields, and the horses are fed. Ciivakan also takes his food. His enjoyment with women, and his worship of Lord Arukan in the morning after washing his face are also noted in the grove-scene[14].

Finally Cintaamani speaks of the shady-grove in 'mukti ilampakam' under the heading of 'Coolai nukarvu' meaning 'playful enjoyment in the grove'. This scene is narrated only

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12. Cin 1357 13. Cin. 1648-53
14. Cin. 1935-44

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to express the sexual union of Ciivakan with his wives and thus it fulfills the epic theme 'inpam' meaning the 'worldly bliss'. Through the aim of portraying this grove to depict sexual pleasure, the scenes are narrated with full of lustful descriptions.

Ciivakan and his wives enter the grove to play when they are informed of the coming of the season '*ila*veenil' by Mallikai Maalai. The cuckoos sitting on the branches are pecking at the petal of flowers all over the grove and this seems like the women in sulk letting down the flowers in their tresses. These fallen flowers look like a blanket spread for sexual Union. The beetles which suck the honey from these flowers seem like the gems scattering during sexual union and the peacock waking up from the flower-bed looks like the woman rising up after the sexual-union.

The wives of Ciivakan are playing in the swing like the celestial women, are gathering the flowers like the huntresses, are making loud noise to echo in the hill, are bathing in the water-falls and are thus playing in the grove. Then they happen to see the beetles which drink the juice of the frenzy elephant, being driven by the she-elephant by the fly-whisk. Seeing this scene, the lustful feelings are stirred up in Ciivakan's wives and they desire to have sexual union with Ciivakan. They play the musical instruments with full of lustful feelings, by wearing on their breasts the tender plantain leaves on which the pictures of two 'Kayal' fish and the shrub 'Kaamavalli' are drawn with their nails. Hearing the music, Ciivakan embraces them by wearing them the garlands 'kanni' and 'maalai' of flowers, like the beetles sucking the honey of the flower.

Ciivakan, after enjoying with his wives in sexual union, comes to the shade of a jack tree. There he happens to see a male monkey which enjoys with another female monkey. Its female monkey sulks with the male at this, and finally avoids its sulk by hearing the words of the male monkey due to its feminine nature. The male monkey gets great joy

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by the act of the female one and splits the jack fruit for giving it to its male. Unfortunately a hunter who appears there suddenly, seizes the fruit and drives away the monkeys. This scene induces Ciivakan to renounce the wordly pleasures. He dislikes lust like a man who happens to see his wife having illegal connexion with another person. The female monkey which loses the fruit appears to him to be Kaddiyankaaran, and the hunter who gets the fruit to be himself. He decides to renounce the worldly pleasures and to perform strong penance in order to get eternal bliss. The grove scene here portrayed, depicts not only the literary merit and sexual enjoyment but also the change of mind of the epic hero and thus it lengthens the epic event and leads it to a successive conclusion[15].

Cuulaamani while portraying the grove-scene gets a better place than Cintaamani. The shady-grove is described in five places in Cuulaamani[16]. Groves are mentioned in the names of 'Manoovanam' and of 'Pudpamakarantam'. In the description of the grove, Cuulaamani speaks of these aspects the scenes of the grove. its welcoming and the playing in the grove. The descriptions can also be classified into two – the descriptions having no events and those having events.

The description of the grove is pictured with full of lustful scenes while the city of the Vidhyadharas in 'Irata nuupurac carukkam' is introduced. This grove contains the fragrant smell of the flowers fallen from the celestial women who are embraced by devas. A sweet smell is spread throughout the grove due to continuous sexual-union of the Kinnara devas with their women. The north-wind gently touches the breasts of the celestial women by seizing the flowers and the pollen of shoe flowers (mantaaram) by splashing the honey and by spreading it throughout the sky. The celestials come daily to the grove in order to enjoy sexual union in the bed of sandal leaves[17].

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15. 2707-736

16. Cuula : 121-25; 161-77; 431-39; 489-94; 1124-28; 1578-600; 1629-86

17. Cuula : 121-25

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The shady-grove is full of flowers in the season ilaveenil. In it, the flower Kconku b'ossoms like a rich man having bad qualities The beetles swarming round the 'murukku' flower seem to be the charcoal of the burning fire. The red flower acooku frightens like a valcano and the beetles swarm round it by seeing honey in it. The flowery shrub is metaphorically portrayed as a woman. This shrub which is like a woman is holding the flower as cup of toddy and gives the honey to the beetles like a woman giving toddy to the bards who sing in paise of king of Love[18].

In this grove scene, the action of the cuckoo is compared to the actions of beggars. The cuckoo is pictured as eaving the bud of the mango leaf that has dried up and eating the flower 'murukku' like the beggars leaving the rich man who deviates from generosity.

Generally, the grove is metaphorically pictured as a mother or as a rain cloud. The mother grove is pictured to think of the Kuruvam flower as her daughter and of the beetle as her son-in-law. The mother . grove fears that her son-in-law, beetle, after once enjoying with her daughter, the flower, may leave her, and laments by having the parrot and puuvai as her mouth[20] The grove is pictured as rain cloud, by treating the flowing of honey from flowers as rain, the humming of beetles which take honey from the flowers as thunder, and the darkness of the trees which have thickly grown as the clouds[21].

The author of the epic Cuulaamani who pictures the shady-grove with high imagination and simile, presents the grove pudpamakarantam with realistic descriptions. Here living creatures like beetles and trees, shrubs and pond are referred to. The flowery scenes of the trees in the grove are narrated in five verses while the shrubs, the pond and the living creatures are described in one, two and one verses respectively

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18. Clua : 161-65
19. Cula : 166
20. Cula : 167
21. Cula : 492

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Flowering trees like mango, miumsops elengi (maki*l*am), sandal, screw pine, calapphyllum longifolium (curapunnai) Indian beech (punku), michelia champaca (ca*n*pakam), bottle-flower tree (kuraam), bombax gossypinum (kooNku), iratam a kind of mango, acooku, bassia longifolia (iruppai), silk-cotton (ilavu), alexandrain laurel (punnai and punnaakam) bignonia chelnoidy (paatiri) and convlerilus turpethum (caralam); flowery shrubs like jasmine, Arabian jasmine (mullai), naRavam, maatavi, kokudi and oodai; and creatures like bees, beetles, cuckoo and puuvai which enjoy the honey from the flowers are alluded to. The pond in the groves scatters the foams, sprinkle the fragrance of flowers and is filled with the humming sound of the beetles.

It is pointed out that Cuu*l*aama*n*i alone speaks of the grove scene by using the sentiment of laughter. It is portrayed with Paaricaatam tree grown by CuyampiRapai and the Kaamavalli shrub in a place where Tividdan goes to the marriage ceremony along with a buffoon.

Tividdan and the harlequin pass through the grove The clown happens to see the fruit lying scattered throughout the grove. Tividdan asks 'who and where are they?" The clown in reply shows the monkeys. Tividd an replies 'yes'! yes! they are thieves. Let us proceed quickly to another grove where there are no thieves' and thus takes to another grove. The clown feels afraid by confusing the shade of the thickly grown green trees with darkness but Tividdan relieves him from fear by explaining the truth that it is only the shade of trees. The buffoon sees the beetles swarming on the saliva spit by the women on the trunks of the trees miumsops elengi in order to cure the tree from the disease called 'vayaa' and fears that the warriors wearing the armour are coming to wage war against them. Tividdan gets rid of his fear by revealing the truth. Again the clown gets confusion by seeing on the acooku tree the red coloured foot-steps of women having the paste of alattakam to cure the tree of the disease' vayaa and says that

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buds have come of the tree. This confusion is also removed by Tividdan. The clown then jokingly says that the tree acooku blossoms when the women tread on it like Tividdan enjoying while his wife's feet touch his crown. On hearing these words, Tividdan beats him by a flowery branch. The jester frightens Tividdan by saying that he will reveal this to his Queen Cuyampirapai. Tividdan at once begs of him earnestly by holding his hands not to reveal this to his wife and thus makes peace with him. The jester then, sits on a cilaavaddam and seeing a genie fears and says that the genie will devour them. So he says that they may go to another place. Tividdan asks him how the genie appears? The joker replies "it wears golden oolai and Kuntalam; its eyes are quivering; it has short hands and a large belly". At once Tividdan laughs and says "it is your own shadow". The joker is not convinced and asks "if it is my shadow, how can it enter into the stone Cilaavaddam?" Tividdan asks him to stand on the cilaavaddam and shows him that the supposed genie is doing all the actions that the clown is doing and thus he clears the clown's confusion[22].

The shady-grove is portrayed in the figure of speech called hyperbole in two places. When Cuvalanacadi enters into the grove with his comrades in order to play, the mango tree welcomes him by sprinkling its flowers; the little cuckoo sings the adoration songs, while the shrubs welcome him by bending themselves. Other shrubs which are full of flowers sprinkle the pollen like the fragrant powder. The saffron trees wave the flowers like the royal insignia. The tree koonku (Bombax gossypinum) provides shade like the umbrella. The beetles sing in praise of the king. The parrot pecks the flower buds and sprinkles them. The south wind waves like the fan aalavaddam and makes the flower buds worn on the crown of King Cuvalanacadi blossom. Thus the grove Manoo vanam welcomes Cuvalanacadi[23].

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22. Cuulaa : 1578-600 23. Cuulaa : 169-172

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Likewise, the grove Pudpamakarantam welcomes Tividdan and his elder brother Vicayan who enters the grove for welcoming the messenger Mariici. The south breeze welcomes them by coming with the beetles which enjoy the honey from the flower niilooRpalam (pontederia), by splashing the drops of dew and flowers, and by producing musical sounds. The bees and beetles make a joyful cry by considering them as God of Love. The creeping plant Maatavi welcomes them by waving its leaf-buds, by splashing the drops of water mixed with honey, and by sprinkling the fragrant flowers. The flowery branch that has fallen by the waving of the south wind, resemble the girl who embraces Vicayan and Tividdan with full of love and affection[24].

In Cuulaamani playing in the grove is narrated in two places. The first is of the playing of Cuvalanacadi. Here he shows the flowers that have blossomed by the coming of the women, to his wives and other women who play with him. He compares the organs of the women with the natural beauties of the grove and plays.

The tree acooku begets the bud of leaves like the beauty of your hand. The plant Kurukkatti produces more and more buds on seeing your waist. The tender mango-leaves contain the beauty of your body and brightness. The cuckoos have come to learn your sweet words. The trees palaacam seeing your red and beautiful lips are full of sweet flowers. In cool pond and niiraaLi mandapam, flowers like blue water lily and lotus have blossomed like eyes"[25].

The next shady-grove is spoken of in Cuulaamani when the wives of Tividdan play while Tividdan makes his body disappear by his mystic power. They play by plucking flowers and buds and by wearing them on their tresses, by making toys, birds and elephants in flowers and by wearing them, by dancing 'Kuravai', etc., by painting the picture of Tividdan and their sulky appearance near him, and by composing poems

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24. Cuulaa : 489-94 25. Cuulaa : 173-77

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on the beauty of the shady-grove. Besides, they are playing on the swing, are bathing in the water-falls and are making little sandy houses. They sing the glory of Tividdan while playing 'ammaanai' and 'kaLanku'. They feel happy on seeing the dance of the peacock and hearing the songs of cuckoo. They paint on the tender plantain leaves by their nails the pictures of birds and lions.

While they are engaged in play, Tividdan transforms a deity into an elephant and sends it towards them. Cuyampirapai trembles when she happens to see the elephant; Tividdan at once gives refuge to her, avoids the elephant and embraces her[26]. Likewise the playing in the grove of Tividdan who enters the grove after his marriage with Cuyampirapai and his sexual enjoyment with her, is referred to[27]. In this playing, the maid of Cuyampirapai, praises her beauty by comparing it with the flowers of mango tree, 'kurukkatti' and 'Kuravam'[28]. Thus in Cuu*laamani*, the scenes of the grove the welcoming, and the playing of men and women therein are spoken of. The picturing of the shady-grove having the sentiment of laughter, the realistic description of the grove without having any sort of figures of speech and the welcoming at the grove are the special features of the author of the epic Cuu*laamani*.

Ariccantira puraanam describes the grove[29] and the pond[30] each at a place. Ariccantiran shows the beauty of the grove to his bride Cantiramati, when he is returning to his kingdom after his marriage. It occurs when they pass through the city Kannooci. In this grove scene, the swan, cock, beetles, fish kayal, buffallo, lotus and water are the descriptive elements that are spoken of.

In general, the grove is metaphorically pictured as a marriage ceremony. In this matrimonial function the beetles

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26 Cuu*laa* : 1629-67
27. Cuu*laa* : 1124-28
28. Cuu*laa* : 1126-28
29. Aric : 1: 250-80
30. Aric : 4: 75: 83

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are singing, the peacocks are dancing and the waves are sounding like the drum by the passing of the south wind. The tree areca plam extends the arecanut for the betel leaves. The tree KonRai (Indian laburnum) sprinkles the golden coloured flowers. The sounding of the sluice becomes the auspicious drum and the humming of the beetles signifies the matrimonial praising The red lotus flower seems to be the sacrificial fire at the marriage function, and the swans entering into the lotus flower by embracing each other resemble the married couple.

The female swan sulks with its male by confusing the moon's shadow in the water as another female swan embracing its male. The swan which is eating fish in a pond leaves it and enters into another pool to eat fresh and new fish. This is likened to the harlot who enjoys with a new wealthy man after heaving the person whom she has enjoyed already and whose whole wealth has been lost The sulked swan alone ascends on the high lotus flower while all the other swans are going to take their food. This swan appears like the juggler who ascends on the bamboo-pole and dances before a crowd of people. The cocks drive away the young ones of cuckoos and keep their own young ones in their nests like the cruel persons who drive away persons other than their relatives and friends from their houses. The female beetle waits in the flower for its mate without sucking the honey like the chaste wife who cooks tasty meal and waits for the arrival of her beloved husband. The dreadful fish kayal leaps and falls on the red lotus flower while seeing the swan pecking the fish 'ceel' and it is likened to the chaste wife who dies by falling into the fire on knowing the death of her husband in the battle field. The calf of a buffalo gets great pleasure by sucking milk from its mother and pulls the lotus flower like the husband pulling the hand of his wife during the days of love-quarrel. The lotus flower from which the beetles suck the honey seems to be the bed on which men and women enjoy sexual-union after avoiding their sulks. The water flows to a long distance and is wasted by falling into

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useless land instead of paddy-fields. It seems like the husband who gives distress to his wife and enjoys with a harlot[31]. Thus in Ariccantira Puraaram, the description of the grove reflects the society - the chaste wives, harlots, cruel persons etc., - and the worldly nature and this elevates the epic to a high level and gives distinction to the epic.

The scene of the pond is portrayed while Ariccantiran enters a pond by following the foot-steps of the illusory pig sent by saint Vicuvaamittiran to destory Ariccantiran's kingdom. This description does not mention the worldly nature or the people in the society but it is narrated as a natural description. Here the scenes of perception and sound are depicted.

The pond contains lotus flowers and blue water-lily. In all the directions, the humming of the beetles is heard. The wobbling sound of the fish in the water resembles the noise of the aeon flood. The bird Cakkaravaa*l*am makes a loud noise like thunder. The sounds of the water-falls, waves and birds, the bathing sound of the celestial women, the splashing sounds of the elephant by its probosicis, the boiling sound of water in a jug by an ascetic etc., are all heard in the pond. The humming of the beetles, and the sounds of the crocodile, white conches, swans and the bird King-fisher, and the sounds of the leopard drinking water are heard always. Thus the sound features of the pond are spoken of

Next comes the scenes of perceptions. The flowering grove having lotus, water-lily and blue water-lily flowers looks like the sky having moon and other planets. The surface of the water is full of waves; the waves are filled with lotus flowers; the conches are there on the lotus flowers; on the sides of the conches, the pollen of flowers are spread; the beetles swarm round the pollen of flowers; the legs of beetles are filled with honey. Thus the water appears more beautiful.

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31. Aric : 1: 260-71

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The pond is also metaphorically pictured as a girl. The lotus flower stands for the face, eye and feet of a woman, the tender bud of the lotus signifies her breast; the moss represents her tresses; the red water-lily stands for her mouth; the red fish kayal symbolises her eye; and the shrub vallai represents her ear. The flowering scenes of the grove are thus metaphorised.

The next descriptive element in the description of the pond is of its colours. The brown colour of the attire of ascetics, the golden coloured honey, the black colour of the juice of elephant, and the colours of the milk of buffallos, emeralds, gems, corals, diamonds and pearls - all are mingled in the water and it is difficult to say whether the colour of the water is black or white, or red or green. Thus in Aricrantira Puraanam the pond in the grove is described in these chree aspects - the sound features, the scenes of perception tand the colour.

A brief mention is made in villi Bharatam about the grove when it speaks of the season Ilaveenil It is shown when God Krishnan and Arccunan and their woman have gone to enjoy the season ilaveenil in a grove. Here mostly the flowery scenes are pictured.

The flowers mango, Arabian jasmine, kurukkatti, punnai, acooku, kuraam, eeLilaippaalai, paatiri, makiLam, and campakam are to be blossomed by the woman seeing, laughing, singing, dancing, kicking, embracing, making friendship, thinking, tasting and shadowing respectively but, because of the season ilaveenil they have blossomed without those acts.

The three flowers CenkaLuniir (a kind of red water-lily) red water-lily and the red lotus represent the three sacrificial fires, the honey flowing from these flowers signifies the ghee poured at the sacrificial fires, and the humming of the beetles stands for the chanting of the vedic hymns at the sacrifice. Thus the flowering scene seems to be the sacrifice performed by Kaaman, the God of Love. The beetles flying one by one

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look like the whirling of the string of the bow of God Manmatan. The play things, rose water, musk, saffron and sandal splashed by women become mire and thus the grove looks like a pond. The bathing women's breasts, tresses lips and mouths appear like the tender coconut, areca palm and red coral respectively and thereby the pond becomes a grove. Thus Villi Bharatam speaks of the shady-grove in brief[32].

Epics thus describe the shady-grove in an exhaustive manner. In the description of the grove, trees, shrubs and creeping plants, flowers, birds like peacock, swan, cuckoo, cock, beetle and king-fisher, creatures like fish and corcodile living in water, and animals like buffalo, elephant, and lion are pictured. These descripiive features are depicted mostly in two ways - the scenes of sounds and perception. The welcoming at the grove and the description by pointiug out the worldly nature and human society are pointed out. These two aspects in this description give literary merit and value to the epic poems. Almost all the grove-scenes in epics are based on the playing of men and women and thus we can conclude that the main aim of describing the grove is to depict the worldly bliss, one of the four main aspects of an epic that are pointed out in Tamil grammatical works.

32. Villi : 1 : 8 : 1 : 7

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DESCRIPTION-CITY

In Tamil epics, description of land is followed by description of the city under separate headings. Before starting the narration of the story of the epics, the city is described by the epic peets. This tradition is seen adopted in the beginning of an epic only from Cintaamani. Though the city is exhaustively described both in Cilappatikaaram and in Perunkatai, the earliest epics, it is not treated in the opening lines.

Cilampu speaks of the city of Pukaar in 'Intira viLaa uuredutta kaatai' and of Madurai in Uurkaan and Adaikkalak kaatais[1]. In PeruNkatai, the description of the city Iraacakiriyam in 'Makataa' Kingdom is one of the notable descriptions in this category[2]. The description of the palace at Uncai in which Utayanan dwells is also considered as falling under this category[3]. The description of Iraacamaapuram is narrated in the beginning of the epic Ciivaka Cintaamani[4]. In Cuulaamani, the description of Pootanapuram of the Kingdom Curamai is given in 'Nakarac Carukkam'. Next to this, the city 'Iratanuupurac cakkaravaalam' which is in the celestial world is also described[5]. This description is completely bassed on natural sceneries. 'Irattina Pallavam', the city of the Villain Accuvakandan is also narrated in Cuulaamani[6].

None of the cities is described in the beginning of Villi Bharatam, though many cities are vastly described. Though Attinaapuri[7], Amaraavati[8], ALakaapuri[9], Intirappirattam[10], Iraniya-

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1. Cilap : 15: 207–117
2. Perun : 3 : 3 : 12-123; 3:4:1-40
3. Ibid : 1: 33: 1-18
4. Cin : 78–156
5. Cula : 131–36
6. Ibid : 652-56
7. Villi : 5: 4: 56-58
8. Villi : 3: 1: 135: 37
9. Villi : 3: 3: 83
10. Villi : 1: 6: 12-37; 2: 2: 53-57

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puram[11], Irattinakiri[12], Tuvaarakaapuri[13], and Paancaalam[14] are mentioned in Villi Bharatam, only Intirappirattam and Attinapuri are narrated exhaustively. Ariccantira Puraanam speaks of the city of King Ariccantiran in the chapter 'Nakarac ciRappu'. Besides this, Kannamaapur[15] – the city of Cantiramati's father, Amaraavati of Lord Indra[16], and the city of Kaaci[17] are also described to a certain extent.

Poets used to compare the grand appearance of a city to the celestial world, serpent world, Amaraavati of Lord Indra and ALakaapuri of Lord Kupeeran. For lustful life the city Pukaar resembled the celestial and serpent world in Cilampu[18]. Perunkatai denotes that the city Iraacakiriyam is better than that of Lord Indra's Amaraavati[19]. Cuulaamani refers to Pootanapuram as if it seems to be the serpent world in its brightness[20]. The city Intirappirattam mentioned in Villi Bharatam is having more excellencies that the cities of Amaraavati, ALakapuri and other cities of celestials like Varunan the God of Rain[21]. It also depicts that one may be astonished by confusing the palace of the city of Attinaapuri as serpent world, as paradise and as ALakaapuri[22].

The form of the city based on the social set up is spoken of only in Cilampu and Perunkatai. A very few of it is seen in Cintaamani also. Pukaar in Cilampu is classified into three as Maruvuurppaakkam, Paddinappaakkam and NaalaNkaadi. IlaNkoo refers to the people who dwell in the three parts of the city and also their activities in a realistic background.

On one side of 'Maruvuurppakkaam' there is the abode of the Yavanas where many useful articles are gathered. In 'Alaivaaykkarai' (sea-shore) the sailors dwell. The petty mer-

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11 Villi : 3: 2: 106–110
12. Villi : 3: 5: 7–12
13. Villi : 5: 2: 4-7
14. Villi : 1: 3: 17
15. Aric : 1: 146–54
16. Aric : 2: 4–21
17. Aric : 7: 11-14
18. Ci
19. Cilap : 3: 3: 109-117
20. Cula 36
21. Villi : 1: 6: 13
22. Villi : 5: 4: 62

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chants who are selling articles like ornaments, aromatic powder, sandal paste, flowers, fragrant things, etc. are wandering hither and thither along the streets. In another place the weavers who weave cloths in silk, hair and cotton are living. Many costly goods like silk, coral, sandal, eagle-wood, gold, pearl and diamond are seen in a place. A variety of grains is kept in a place called 'Kuula viiti'. Merchants sell confectionery, 'appam', toddy, fish, salt, betel leaf, meat and oil in the market. The work-shops of Coppersmith, brazier, carpenter, goldsmith, painter, blacksmith, gem-maker, tailor, leather-maker and decorator in cloth and pith are located in another place. The place of bards who sing songs with flute and lute is situated in a certain place. The servants and petty-workers are dwelling on one side. Thus the 'Maruvuurppaakkam' of Pukaar is having the residences of various workers[23].

The Paddinappaakkam' is the dwelling place of noble persons. There are wide royal streets, temple Car streets, bazaars and merchants' dwelling streets. Streets of priests, of doctors, of astrologers, and of peasants – all are seen in this Paddinappaakkam. Besides, in another street, craftsmen who extract gems and pearls for the jewellers are living. Nearby are those who make trinkets out of polished macre and conches and sea-shells. In another quarter live the conchmen, cuutar (bards who stand and sing the praise of King), Maakatar (bards who sit and sing the praise of King) 'VaitaaLi aduvaar' (dancer) astronomers, clowns, prostitutes, actresses, florists, servants, players, drummers, jugglers and acrobats. In another side surrounding the palace of the King, the four kinds of warriors, the elephant, the horsemen, the chariot drivers and the soldiers live. Paddinappaakkam thus becomes the place where mostly the people connected with the king and the administratives live.

The 'Naa/aNkaadi' means the day bazaar, situated in between 'Maruvuurppaakkam' and 'Paddinappaakkam' and it is having many shops under the shadow of the avenue trees.

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23. Cilap : 5: 7–39 24. Cilap : 5: 40–58

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It is full of noise of the sellers and the purchasers. It is somewhat like an open space market. The city Pukaar is thus divided according to the social set up people and their occupations[25].

The city of Madurai is also portrayed in the same trend. It contains the King's highways, the streets where the prostitutes live, bazaars, gem-selling shops, gold-selling shops, cloth-shops, grain shops. etc. Besides streets of brahmins, of princes, of merchants and of peasants, the junctions of three and of four streets, temples, sacrificial place, many diversified ways and temple car streets are related. On the two sides of the streets, sheds (Pandal) are built to provide shadow from the sunlight during summer[26].

The King's highways and the prostitutes streets are the symbols of lustful life. In the later epics, this lustful life is mainly introduced in city descriptions. The city of Madurai is described by IlaNkoo as a place of illustrious merchants.

The 'aNkaadi viiti' (market road) has many articles like palanquin, cart, armour, elephant goad, leather armour, waist ornament, discus weapon, the royal white insignia shield made in the shape of pig's face and forest, small shield, lance, articles made of copper and brass, things made of rope, garland, sword, ivory goods, fragrant smoking goods like eagle wood, sandal and flower. The King also likes this street too much[27].

The emeralds free from the five kinds of defects called Kaakapaatam, KalaNkam, Vintu, ireekai and Maalai, the four kinds of rubies (maanikkam) namely patumam (lotuses), niilam (sapphires), vintam (pearls) and paditam (crystals), other kinds of gems like purudaraakam, vayiduuriyam, sapphire, coral and pearl – are all kept for sale in the gems-shops street.

In the wide gold-selling streets, there are a number of shops having the four kinds of gold namely Caataruupam,

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25. Cilap : 5: 59-63
26. Cilap : 14: 126-218
27. Cilap : 14: 168-79

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Caampuunatam, KiLicciRai and Aadakam and flags hoisted for identifying each kind.

The textile shops are having a variety of beautiful cloths made of cotton, silk and rat's hair. The brokers going here and there with measuring instruments namely tulaakkool (balance), paRai and marakkaal (measures of capacity) along the grain streets having various food grains and pepper bundles[28].

IlaNkoo thus makes known the city as a place of illustrious merchants to Koovalan who enters there for trade. The city descriptions as described in Cilampu are having a realistic background without any high imagination. This method of description is continued in PeruNkatai.

PeruNkatai metaphorically describes the city as lotus flower in a pond. The pond signifies the quarters of the leaders of the army who lead a wealthy life, the sepal (pura itaL) stands for harlots' street, the sepal (PullitiaL) next to pura itaL refers to peasants' dwelling place, the nallitiaL which is next to pullitaL indicates the place of illustrious merchants, the petal 'akavitaL' reprrsents the brahmin streets, another one of the petal called allitaL next to akavitaL denotes the streets of the ministers and the pericarp stands for the royal palace surrounded by fort-wall[29]. Hundred Yavanaas streets, hundred and sixty warriors' streets and thousand Tamilian Carpenters and Barbers streets are there in the city[30]. Besides, the painting centre, the workshop of Coppersmith, the water shed, the make-up room, the place where ethics is taught, the general assembly, the playing theatre where cock-fight takes place, the battle-field, the places where elephants and horses are trained, the dancing theatre, the club where gambling is practised. the feeding centre, the rest-house, the divine places where celestials rest, the place where foreigners dwell, the streets of the three armies namely elephantry, chariot and cavalry, the groves where flowers grow, the platform, the place of virtuous persons,

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28. Cilap : 14 : 180-212
29. Perun: 3: 3: 39-108 30. Perun : 3: 4: 8-13

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the sacrificial centre – all are fully occupied in the city[31]. In the northeast direction of the city, there is a pool built up by bricks, containing pure water[32].

Cintaamani refers to the elephant stable, the fighting place of elephants, the maker of ornaments with diamond, the places where the art of riding horse and chariot and sword-fight are practised, in the outskirts of the city: Inside the city, there are several streets of harlots, merchants etc. The form of the city is thus spoken of according to the social set up in Tamil epics.

Sexual Pleasures :

We have seen that in Tamil epics the tradition of narrating sexual pleasures or lust in city description has increased in later epics. It fulfils one of the themes of Tamil epic called 'inpam' meaning sexual-pleasure. In Cilampu it is used in both the cities descriptions.

In Pukaar both types of prostitutes are there namely 'Kaaval Kanikaiyar' and 'Puuvilai Madantaiyar' for giving sexual pleasures to those who want[33]. IlaNkoo while narrating the description of the streets of Pukaar, denotes that prostitutes are wandering hither and tkither like the God of Death, lotus and Kaamavalli. In the open streets they embrace men and their adornments of paste on their breast, adorn the chests of men who embrace them. The chaste wife sulks her husband who has on his chest the paste of the harlots and the husbnnd gets great grief for his inability to subdue her sulk eventhough he enters the house with guests[34]. Also IlaNkoo mentions the city Pukaar as 'Pooka niil pukaL mannum pukaar'[35] meaning a lustful place.

In the description of the royal streets of Madurai, IlaNkoo expresses the sexual-union of harlots daily with a new

31. Perun : 3: 4: 14-29
32. Perun : 3: 4: 37-40
33. Cilap : 5: 50–51
34. Cilap : 5: 204-34
35. Cilap : 1: 22

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comer. The rich men and the princes are expecting a chance to avoid the sulk of their house-hold chaste wives[36]. Besides, Ilanko describes the streets of prostitutes more exactly. Here there are places of women who have no husbands, where kings may even stay mysteriously. There are homes of courte. sans exempted from the evil path of the family and dancers who are masters in the art of 'veettiyal' meaning a dance particularly meant for kings and 'potuviyal' meaning a dance for all. They are called as 'talaikkool arivai' meaning a dancer who gets the title 'talaikkool', a symbol of a best dancer given by the King. Also there are dwelling places for 'tooriya madantai' (an elder dancer who used to keep time in music and dance), 'talaippaadduk kuutti' (a dancer who used to sing the beginning song in a dance) and idaippaadduk kuutti. Moreover a dancer who gets 1008 gold coins per-day for giving sexual pleasures to those who give the coins is depicted. It is a place where ascetics, lustful persons, men who do not know what is lust-all are fascinated and immersed in lust losing their knowledge[37]. The streets of prostitutes who are experts in the sixty-four arts are thus described in cilampu.

KoNku Veelir refers to the prostitute's street of the city 'Iraacakiriyam' as 'pookac ceeri', meaning a lustful place. Besides, he denotes that men and women are enjoying the the ocean of lust by wearing and adorning with great love and excitement[38].

It is mentioned n Cintaamani that in the outskirts of the city 'Pudainakar' Iraacamaapuram there is a flowery grove where sandal, garland, aromatic powder and fragrant substance for incense are kept for men and women to take their bath[39]. In the 'Idainakar' (middle of the city) there is a lustful place for men and women to enjoy. It looks like the celestial world. Here the ladies with great shyness extinguish the

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36. Cilap : 14: 126–145
37. Cilap : 14: 146–167
38. Perun : 3: 3: 51–57
39. Cin : 79-80

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lamps when their attires are loosened by their men[40]. In the scene of moat, a reddish flowery bathing ghat due to bathing of men and women is mentioned. Also the moat resembles the harlot by its act of killing, resembles the bride by its flowery scenes and resembles the virgin by its act of protection[41].

The prostitutes' street is described as follows :- The pial of their house is smeared with saffron powder. The walls are painted and lustful scenes are drawn on them. Their houses are filled with musical sounds produced by the anklet, waist band, lute, flute, drum and songs[42].

The sexual pleasures in the other streets are also referred to. Here the sulks of men and women are noted. In the scenes of the house, the sounds of ladies' ornaments, the ball-gama of women, the act of incense for their breast, their hospitality and their sulks and copulation – all happen[43]. Thus Cintaaman, speaks of the sexual pleasures at many places in the description of the city.

In Cuulaamani, the description of the city 'Irattine pallavam' is completely based on the lustful life of the celestials. The unavoidable sexual congress of men and womens the falling of men on the feet of women for avoiding the love-quarrel, the embracement of the lovers and the sufferings of the beetles due to the pressing of the garlands of men in which they stay while embracing and the sexual-union are all expressed here[44].

Also in Cuulaamani, while describing the city of Pootanaapuram, it is mentioned that the wives embrace their husbands as if the creeping plant 'Kaamavalli' surrounds the tree 'KaRpakam'[45]. Besides, the city looks like the celestial world which has come down since sexual-union of men and women is seen during day and night[46].

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40. Cin : 90-91
41. Cin : 97-98
42. Cin : 106-111
43. Cin : 121
44. Cuulaa ; 285-95
45. Cuulaa 2:45
46. Cuulaa ; 50

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Villi Bharatam doesn't refer to such kinds of sexual union as other epics have portrayed. In Ariccantira Puraanam, the cities of Amaraavati and Kaaci are described as places of sexual enjoyments.

It is mentioned that in Amaraavati, there are several lustful places like naadaka caalai (dancing theatre) 'Cankiita Caalai' and 'IcaiyaraNku (Music centres) 'Kaama caalai' and 'Paoka calai' (Iustful places)[47]. The celestial damsels are dancing, bathing, playing in the groves, licking the honey, singing songs, wearing flowers, seeking birds like parrot, intercoursing with devas, learning arts and sulking. In the entrances of their houses, they are seated on swings. They play games like 'ammaanai' 'kaLanku' and ball. Their bracelet, anklet, waist band, and breast ornament are making noise while they dance. The pearls and gems which are scattered on the occasion of their sexual union and sulks, resemble the sun and the moon. The girls who dance and sing are getting the chests of men which are the only gifted things in the city[48]. The sexual pleasures in the city of Amaraavati are thus portrayed.

In the description of the streets of the city Kaaci, only the merriment of ladies is shown. Some are dancing and some are fascinated in seeing it. They play with musical instruments. Their tresses signify the forest, their privy part represents the serpent and their breast stands for mountain. They fall in lust while seeing Ariccantiran[49].

Ariccantiran's capital city Ayootti is also portrayed as a lustful city. Here the family girl or chaste wife is getting greater pleasure in sexual union while the dancers get great pleasure in their play. The prostitutes sell their breast during nights for wealth. The city is thus portrayed and the scenes represent the sexual pleasures of the city. Besides, the gems worn by both men and women are scattered while they are going so closely along the streets[50].

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47. Aric : 5-40
48. Aric : 2: 9-15
49. Aric : 7: 12-14
50. Aric : Nakarac : 3, 8-9

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Thus in all the Tamil epics, as a general rule the sexual pleasure is spoken of. It becomes an important feature in the description of the city. Among the four aspects of life portrayed in Tamil epics, the one is inpam meaning worldly bliss. Worldly bliss means mainly sexual pleasure. So in the description of the city, the sexual pleasure becomes one of the ways of expressions of worldly bliss in Tamil epics.

Among the descriptive aspects of the city, the first one is about the fort-wall and the moat. Cilampu mentions that the city Madurai is surrounded by a fence forest barrier and a moat. There is an underground way to enter the city by crossing the moat. Also the entrance is protected by Yavanaas[51].

Perunkatai metaphorically portrays the fort-wall as a lady. The Pampuri, a part of the fort-wall signifies the waist bond, the moat stands for the privy part of woman, the water in the moat refers to attire, the 'mukadu' a tip part of the fort-wall denotes the breast, the machine fixed portal and the sculptured small door fixed in the portal represents the ornaments, the niche of the entrance denotes the face and the hoisting of flags on the top of the niche looks like the tresses of the lady[52].

Both Cilampu and Cintaamani speaks of the weapons fixed on the fort-walls. An authomatic bow, a monkey-shaped weapon, sling, a vessel which pours heated ghee, a vessel containing melted copper, furnace, basket filled with stones, hooking machine, a chain which twirls the neck, a oven in the shape of the bird Aandalai, a forked stick made up of iron which would press down those who climb the fort' an impaling stake, a quiver, the place where arrows are thrown, nails to nail one who climbs the fort-wall, 'Ciccili, a weapon which attacks the enemies by flying, a pig which would tear the enemy by its horn, a weapon of bamboo, wooden balls covered with sharp nails, cross-bar kanaiyam, throwing forked stick, pike, spear, and bird headed machine are all fixed

51. Cilap : 14: 62-70 52. Perun : 3: 3: 16-38

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on the fort-wall of Madurai[53]. This scene is placed in Cilampu while Maatari with Koovalan and Kannaki are entering into the city. We may say that this scene symbolically represents the just rule of the King. All those weapons are fixed on the fort-wall to be used for protecting the Kingdom as well as the capital city of King Paandiyaa. But at the same time all these weapons could not avoid the death of the King The reason is that he acts unjustly against the innocent Kaovalan and so he dies. This reveals that even if a King possesses external protections like powerful weapons, army, etc., he must have internal protection, that is just rule which alone can protect him and his Kingdom. This is what Ilankoo would like to insist and so he portrays the fort-wall scen exquisitely.

Cintaamani also narrates the fort-wall scene exhaustively but there is no such purpose as IlaNkoo has. Here machines like Cataakkini which kills hundred persons at each stroke machine which presses down and weapons in the form of devil and demon, elephant, serpent, chain, pike, tiger, bow, horse, sword, stone, toy, swan, niche, fire brand made of iron, stork, owl, pig, cart, monkey, sheep, aiyavittulaam, arika yiRu, vessels containing melted copper and heated ghee, and melted iron sphere - all are fixed on the fort-wall[54].

The moat, though mentioned in Cilampu, is not described in detail in it. But Cintaamani shows it is an imaginative description. The fish iraal stirs up the water due to fear while seeing the crocodile and shark in the moat and the birds are producing noise. The sulked swan stays at lotus flower and it looks like a saint who performs strong penance by sitting in the midst of burning fire. The flowers of water-lily in the moat and areca palm on the banks spread their fragrance at a distance of one yoocanai. The moat is also showg as a prostitute, as a bride and as a virgin[55].

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53. Cilap : 15: 207–17 54. Cin : 100-105
55. Cin : 95-99

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Cuulamani presents the city Pootanaapuram surrounded by fort-wall and moat, as chariot fixed with horse which stands on the surface of the ocean[56].

In Villi Bhaaratam, the moat surrounding the fort-wall looks like the neither world Ganges which comes out of the hole while the earth was taken by the horns of a pig-an incarnation of God Tirumaal[57].. It also seems to be the serpent king Aaticeedan[58]. The fort-wall resembles the tip of the head of Aaticeedan having brightened gems[59]. It raises above the mountain Cakkaravaalam, the sky and the world of stars[60] The hoised flag on the top of the fort-wall looks like swan, and the swan in the moat by confusing it as rain-clouds, embraces the young swan and does not leave it. Besides, the flag on the peak of the fort in which powerful weapons are fixed, waves in the wind, and appears like calling Lord Indras city Amaraavati to wage a war[61]. It also resembles the waves of the divine Ganges[62]. The flags hoisted on the fort-wall of Tuvaarakai of God Krishnan waves in the wind and thereby forewarms Turiyoatanan who comes to seek army-support for him to the Bharata battle. that Krishnan would help only the Paandavas and not the Kauravas. Also it seems to stop him to move forward towards the city[63]. The decorated peak of the fort-wall with gems and gold likens the forehead ornament of a bride[64]. Thus in Villi Bharatam the moat and the fort-wall are picturesquely portrayed.

Ariccantira Puraanam comprises this scene in short. Two statues of lion are inscribed on the two corners of the fort-wall entrance. There a suspended festoon called 'makara tooranam' is formed. Ariccantira Puraanam too speaks of the variety of weapons fixed on the fort-wall as other epics do. This fort-wall is surrounded by a moat full of water, containing

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56. Cula : Nakara 38
57. Villi : 5: 4: 59
58. Ibid. 5: 2: 5
59. Ibid. 5: 2: 4
60. Ibid. 5: 4: 60
61. Ibid. 1: 6: 21, 32
62. Ibid. 5: 4: 61
63. Ibid. 5: 2: 7
64. Ibid. 1: 6: 36

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flowers like lotus and blue water-lily and animals like crocodiles and water dogs[65].

The next one of the descriptive element in the city description is of the house and the storeyed house where people dwell. Only two parts of the house are mentioned in Cilampu. The one is of the balcony (veeRaamaadam) and the other is of the store-room. The windows fixed in the wall are in the shape of deer's eyes[66].

Elaborate details about the structure of the house are seen in PeruNkatai. Wells fixed with coverings and machines, groves, play-grounds, painted floor, a variety of enterances, false way (muddu neRi), corners, itaikkaLi (space between the front door and the next in a house). hidden places (karappaRai), underground way and machines made of clay and wood are the parts that are made use of in the description of the house in PeruNkatai[67].

Cintaamani pictures the golden coloured storeyed house containing pot-shaped parts brightening like blue gems as the nests of peacock built up on the east Indian Kinotree (venkai)[68]. The highest towers of the mansion are compared with mountains, the fumes of akil wood with fog (cloud) and the sounding of the drums with the thundering of the clouds in Cuulaamani. Also the roof of the mansions are that ched with gold, silver and marble[69]. The cloud rains while the tip of the towers dare and scatter them[70].

Villi Bhaaratam describes only the grand out look of the buildings. The residence of people looks akin to mountain and the streets akin to deep pools in the river. The stars and other planets avoid moving over the city, due to fear on seeing the waving flags on the mansion. The red gems inlayed on the upper portion of the

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65. Aric : 1: 150
66. Cilap : 5: 7-8
67. Perun : 1: 33: 1-8
68. Cin : 87
69. Cula : 41-42
70. Cula : 654

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buildings have changed the green colour of the horse owned by the Sun. The windows of the mansion are made of precious stones called 'Intira niilam'. It looks as the tiny way where the darkness goes away defeated by the sun-light. The round oriel made in blue diamond looks like eddy of river Yamunai and the women's eyes in which they appear resemble the fishes called 'kayal' which are playing in the eddy[71]. The residences in the city are built up of gems like 'marakatam', 'intira niilam' and 'Patumaraakam', the nine kinds of diamonds and pearls and this is also one of the notable descriptive elements in the city description treated in Villi Bhaarata m[72].

The parts or the storeyed house are mostly and vastly mentioned in Ariccantira Turaanam. Maadam, Maalikai, Kitchen room, Kuudam, Tower, Mandapam and Pial are the various parts of a particular building. Besides a variety of places like dancing theatre, gifts giving places (aRaccaalai), stables of both elephants and horses, treasury, place where music is taught, sacrificial place of penance, vedic institution, lustful area called 'Kaamacaalai' and 'poka caalai', the sacred place of worshipping and the place of deep meditation - all these are recorded in Ariccantira Puraanam.[73]

Here the flags, hoisted on the top of the buildings look like the milky ocean[74] and the divine Ganges (aakaaya kankai)[75]. The highest towers of the buildings are raised up and they seem to be the steps by which the celestial damsels step down to the earth and the ladies of the earth go up to the celestial world[76]. The beautiful and charming face appears in the round casement of the house and looks as if the moon appears by making a hole in the sun which rises on the eastern horizon[77]. The descriptive features of the house are thus spoken of vividly in TamiL epics.

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71. Villi : 1: 6: 23, 30–31, 34, 37 72. Villi : 3: 5: 8
73. Aric : Nakara : 2, 14; 2 : 4-5; 7 : 11
74. Aric : Nara : 11 75. Aric : 1 : 151
76. Aric : 1; 153 77. Aric : 1: 154

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Noise :

Another notable element in the city description is that various noises are heard in the city. It is mentioned in many epics. We hear in Cintaamani many sounds of the sellers and the purchasers in the market place, of the house hold ladies with their anklet, bracelet, other ornaments and drums, of the prostitutes from their anklet waist band, lute, flute, song and drum, of the trumpeting of elephants and neighing of norses in the palace stables and of dancing, singing, sounding of the drum and playing of the lute[78]. Similarly noise is mentioned in Cuulaamani also while describing the features of the house. Besides, it is noted in Cuulaamani that the swans in the pond have fainted by mistaking the sound of anklet of the ladies to be the crying of the separated female swans which are brought up in the houses[79].

Villi Bhaaratam brings out that many sounds are heard in the city. The Vedic hymns of a virtuous brahmin who used to perform rituals according to vedas, the speech of a King who hears and accepts the good teachings of the virtuous ministers, the wealthy merchants bustle, noise, the sounding of the drums of the agricultural region while the peasants get the resultant products of their farming, the auspicious voice of the conch 'valampuri' in an auspicious house, the noise of the anklet of ladeies who are in the upper storey, af the houses, the beating of the royal drums of victory, suspicious and benevolent drums of 'mattakam' in the temple – are all well expressed in Villi Bhaaratam[80].

Ariccantira Puraanam alludes to the march of the four armies through the royal streets, the reciting of the vedic hymns, the learning of books, musical sounds like lute, flute and dancing, the screachings of the parrot and the myna, the incantations of the four vedas by brahmins, the

78. Cin : 116, 111, 124, 152, 156
79. Cula : 43, 46
80. Villi : 5: 4: 67

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praising songs of the King by ladies while husking the grain etc.[81].

Fumes :

The fragrant fume is also one of the notable descriptive elements in the city description. The smell of the fumes of the fried meat and the fragrant 'akil' fumes used to dry the tresses of ladies, make the doves to tear and they leave the houses and take rest in the grove. A charming and attractive smell comes out of the fumes of the blazing fire of even in which fragrant shrubs, sweet scented civet, and a pleasant smelled sandal wood are used as fire-wood. Thus the fragrant fume is pictured in Cintaamani[82].

Both Cuulaamani and Ariccantira Puraanam refer to the pleasing smell of the fumes of 'akil' which come out of the storeyed houses[83]. The author of Ariccantira Puraanam imagines that the fumes of 'akil' spread as if the fame of Ariccantiran spread all over the country. In Villi Bhaaratam, the fumes of akil, of sugar-cane press, of kitchen room and of the sacrificial fire are all compared to the rainy-clouds[84].

Wealth :

Food grains and costly ornaments are spoken of under wealth which is also a considerable element in the description of the city. Though a few epics do not speak of this element separately, it can be found in the other descriptions like the streets of harlots and merchants and the gradeur of the big mansion. IlaNkoo pictures Madurai as a commercial city and thereby depicts the wealth of the city.

Cintaamani, while describing the streets of merchants denotes its richness with full of valuable gems, pearls, diamonds, corals and other costly ornaments. The merchants of the street are not used to take the wealthy ornaments which fall on the ground. They have erected the golden areca palm,

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81. Aric : Nakara : 5–7 82. Cin : 130–31
83. Cnla : 41; Aric: Nakara: 5 84. Viili : 1: 6; 33

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coconut palm and the plantain tree with their bunches of fruits in front of their shops for beautifying them. The customers are over crowding the shops like the bees swarming round the honeycomp[85]. Thus this description reveals the richness of the city Iraacamaapuram.

Cuulaamani portrays the city Pootanaapuram as follows: Here there is no one to take care of the falling garlands like blue water-lily, pearl and jasmine. Similarly honey and toddy are available at all places[86].

In Villi Bharatam, the wealth of the city Intirappirattam is treated more expressively. The mountainous region situated very near the city is full of akil wood, sandal wood and musk. The pearls, corals, red gems and green diamonds are the goods of wealth. Trees like mast-wood, and fragrant red and white screw pines – are all flourished in the maritime region. In the midst of the city gold and silver coins and other articles are hoarded. Among the paddy fields, the plants of paddy called Caali and of sugar-cane are grown well. The precious stones that are scattered from sugar-cane while it is pressed by the press drive away the cuckoo birds. Thus in Villi Bharatam the fertility of the city Intirappirattam is exposed[87].

The social condition of the people:

In relating the description of the city, epics in general speak of the lustful life of both sexes and even their various deeds and thoughts are depicted. The happy and jolly moods of the men who make cock-fight, their hospitality of giving food and ornaments to the guests, the gift giving habits of the people are all mentioned in Cintaamani. Above all, it is also notable here that people who have the eighteen different languages as their mother-tongues are mentioned in Cintaamani[88].

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85. Cin : 112-16
86. Cula : 48-49
87. Villi : 1: 6: 19-20
88. Cin : 93, 120, 122, 136

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Villi Bharatam and Ariccantira Puranam speak of the social condition of the people in an exhaustive manner. The dancers do their act of dancing in a proper way. Usual ritual practices are done by other ladies by lighting the lamp and taking the auspicious pot 'niRaikudam'. The saints who are worshipping God Tirumaal are on one side. On the other side the four kinds of armies called elephantry, cavalry, chariot warriors and the infantry are dwelling. The celestial caspenters are in another place; the Vidhyaadharaas and Kinnaraas are there in the next one; the celestial dancers like Uurvaci rest in a particular place. The devas and their chief Lord Indra are in another colony. Thus the different types of people including the celestials are living in the city which is portrayed by Villi. Besides, Villi Bharatam denotes the beauty, wealth and the knowledge on books of the people while describing the city[89].

Ariccantira Puraa*n*am presents the social conditions of the people in a different way. The people are mentally full of virtues and physically very strong. The eyes of damsels are always charming. There is no want in their mind except the dissatisfaction of taking meals without guests or beggars. They have no sorts of distress with the sole exception of love-sickness. The anklet of the ladies alone is crying by thinking that the waist may break without bearing the weight of the breast. Deficiency and imprisonment will never occur except by the diminution of the waist of the girls. The Kite and parrot, and the tiger and deer live in great friendship and co-operation leaving their usual enmity. Among the people of all religions and castes, the good knowledge on ethics, truths, vedic and puranic, the clear consciousness in mind, the generosity and hospitality, self-sacrifice, mercy and compassion, wealth and strong penance-all these good qualities are found to a great extent. Thus in Ariccantira Puraa*n*am, the status of the people is spoken of[90].

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89. Villi : 1: 6: 17, 18, 24 90. Aric : Nakara : 15–21

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The fertility :

The fertility of plants and trees in the city is treated only in the later epics. The earlier epic Cilampu and Perunkatai give no importance to this element. In Cintaamani, we find a few references about the flowery groves and ponds in which males and females play in water[91]. Here also it does not get a prominent place.

Cuulaamani narrates a complete natural description on the city 'Iratanuupurac cakkaravalaam' of King Cuvalanacadi. The banana-palm is full of fruits like red-coloured gold, due to the gargling of toddy by ladies. The shadow of the areca palm appearing on the soil looks as if the tree has fallen on the ground. The brightness of the kaRpakam and paaricaatam trees resembles the red-coloured golden entrance of the mansion. The breeze from the West-called 'marutam' gets the fragrance of the sandal paste applied to the chests of men and breasts of women to dry up their perspiration, blows round the entrance of the residence and finally enters the grove called 'Velliloottiram'. The leaf-buds of the trees 'acooku' and 'tamaalam' grasp the sprouts of sandal tree. The tree 'teevataaru' unable to bear the weight of the honeycomb, bends and waves in the air. The divine river, mountain, grove, white sands like sea-pearls and the shady-haunts full of jasmine (mullai) flowers are spread all over the city[92].

The cities 'Intirappirattam' and 'Attinaapuram' are described with full of natural scenery while Vituran and Krishnan are visiting or entering the cities as messengers respectively. The middle places of Intrirappirattam are filled with ponds full of water; the pools are entirely covered with water-flowers the buds of flowers are swarmed by bees and the bees are humming. The sides of the pools are repleted with groves having newly grown up attractive trees. The Cuckoos coo by sitting on all the branches of the trees. The paddy fields full of water are situated in places of the land. In those fields

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91. Cin : 79–80 92. Cula : 131-36

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the plants of Paddy have grown and the birds are enjoying sexual-union. The natural beauty of the city 'Intirappirattam' is thus vividly explained[93].

The natural scenery in the city Attinaapuram is portrayed in a different way. Here the areca palm in the grove, the corals, the green diamonds and the white pearls welcome God Krishnan who enters the city as a messenger, by making natural sheds through the ways in which Krishnan has come. The trees like 'akil', sandal, jack, mango, canpakam and paccilai spread with joy all over the directions. The beetles sing loving songs, and the peacocks dance on seeing Krishnan who is coming towards the city. The city is metaphorically imagined as a lady and the pond with water and lotus flowers looks as if the lady (Attinaapuram) is sprinkling the saffron water and flower as 'mankala aalaatti' to God Krishnan, the bridegroom of Goddess Lakshmi. Thus the natural scenery of Attinaapuram is given an imaginative description by using the figures of speech called 'taRkuRippeeRRam.[94] The fertility of natural beauties are thus picturesquely portrayed in epics.

The Palace and the throne :

Though the epics Cilampu and PeruNkatai describe the royal streets, the structure of the palace and the throne, and the royal sitting of the King on the throne are not spoken of. Both Cintaamani and Ariccantira Puraanam describe this in a detailed manner.

The moat surrounding the palace becomes the ornament of the lady of the land. The flag hoisted on the fortwall of the palace goes beyond the world of the celestiale and calls the inhabitants of the celestial world to wags a war. The garland made of pearls which is placed in front of the entrance door looks like the garland of God Tirumaal. There is a flowery grove which is like the grove

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93. Vilii : 2:2:53–55 94. Villi : 5:4:56-58

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called kaRpakam. The swing is fixed on the pearls garland like areca palm. The play-ground (ball), the dancing theatre, the temple called 'Srikoil', the hidden places where warriors were hiding and seeing the enemies at all times, the place where the wealthy tributes are kept, the place where secret confabulations are held and the store-room where the things for the palace are stored - are all found in the palace. In that palace a loud noise is heard continuously. The elephants, horses and chariots make a terrible war-cry after defeating the enemy in the war. Thus in Cintaamani, the structure and events of the palace is described[95].

Both the royal sitting on the throne of Ariccantiran and of Lord Indra are brought to light in Ariccantira Puraanam. The court where Ariccantiran is seated is called 'Cittira mandapam' (an architectural hall) and it is made up of thousand diamond pillars. It is surrounded by golden halls. The king is seated on the throne supported by carved figures of lions, under a white royal umbrella made of pearls. Countless kings are paying tributes. The learned brahmins who are the astrologers, foretell the coming events. The birds are singing songs on panegyrics by glorifying the king Ariccantiran. The beautiful damsels swing the royal insignia while the king and all the ministers and politicians are seated. The girls are playing with viinai (lute) while the dancers are dancing[96]. The city of Ariccantiran is thus described.

The palace of Lord Indra is also spoken of in a grand manner. Crystals are inlaid on its floor. The roof of the building is thatched with golden plates. In it, thousands of pillars have been erected and in the top diamond beams are fixed Some bright precious stones are inlayed and variousf statues in the form of Yali, Lion, Elephant, Horse, Swan and Parrot made up of Cat's – eye stone (vayiduuriyam) are all set up in the court assembly hall. In the upper portion of the

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95. Cin : 141-156 96. Aric : Nakara : 22-30

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hall there are holy pots called 'niRaikutam'. Thus the cour assembly hall of Lord Indra is imagined.

Temples and assemblies :

With the sole exception of Cilappatikaaram, all the other epics do not give much importance to temples, assemblies and divine ponds, eventhough they are all indebted to religious background. Cintamani while describing ths city, speaks of the festival celebrated in the temples. Besides, it denotes the temple of 'Srikoil' for Lord Arukan in the palace of Ciivakan[97]. It is also mentioned in Arriccantira Puraanam that there are temples at Ayootti and at Amaraavati[98].

Cilampu portrays the cities Pukaar and Madurai as full of Temples. It refers to the temples for God Siva, Tirumaal, Murukan and Palaraaman in Pukaar and in Madurai[99]. Besides, temples like 'Vaccirak kooddam' (a temple in which the white elephant of Lord Indra is there)[100] 'KaRpaka kooddam' (a temple in which the KaRpakam tree is gorwn)[101] 'Kailaayam' for God Siva[102], temples for Sun and Moon separately, temple of Maacaattan, VeeRkooddam (a temple in which the spear of God Murukan is fixed)[103], a Buddhist temple called 'Intiravikaaram'[104] a temple for Lord Arukan which is at the centre of the five streets where the Pancaparameeddikal' called Arukar, Cittar, Aacaariyar, Upaattiyaayar, Caatukkal, are dwelling[105], etc are found mentioned in Cilampu in the city of Pukaar. These temples belong to the four different religions namely Saivism, Vaishavism, Buddhism and Jainism which were more popular among the TamiLs and the TamiL land during the age of Cilampu.

Moreover some of the assemblies which are formed by religous beliefs are also mentioned in Cilampu. The

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97. Cin : 118, 154 98. Aric : Nakara : 2; 2: 4
99. Cilap : 5: 169-72; 13: 137-38; 14: 7-12
100. Cilap : 5: 141 101. Cilap : 5: 143
102. Cilap : 5: 145 103. Cilap : 9: 10-13
104. Cilap : 10 : 14 105. Cilap : 10: 78-80

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place of sacrifice where offerings are made to the genie at Naa*l*aNkaadi[106], the 'Cittira ma*n*dapam', the 'Ve*l*lidai manRam' which severely punishes the thief, the 'Ila*n*ci manRam' a miraculous pond which cures the lame, mute, deaf and lepers by a bath in it and gives beauty, strength and health, the 'neduNkal ninRa manRam' an open square having a tall polished monolith which heals men driven made by an excess of drugs paralyzed by poison, bitten by sharp-toothed snakes and possessed by ghosts, the Puuta catukkam which binds, beats and devours imposters dressed as monks to dissimulate their misdeeds, carfty women, addicted to secret vices, dishonest minister, lewd seducers of others' wives and all bearers of false witness and gossip and the 'paavai manRam that tears when the monarch and the court transgress the law or fail to render justice[107] are notable p'aces at Pukaar containing religious background and beliefs. They are used to direct people to the virtuous path. The sacred places import the religious faith that the God will definite y punish the sinful persons and will give. His grace and compass.on to the innocent who suffer a lot. Besides, the two divine ponds called 'coomaku*n*dam' and cuuriyaku*n*dam at pukaar[108] reflect the religious truths of that age. Moreover the sacred hermitage of the Jain and Buddhist ascetics and the place where ethics is taught are also mentioned in this category in Cilappatikaaram[109].

Thus in epics the structure of the city based on the occupation and caste, the lustful life, the fort-wall, the moat, the storeyed houses, the sounds and fumes, the wealth, the social condition of the people, the natural beauty of the city, the structure of the palace and the King's ascending on the throne, the temples and divine assemblies, etc. are the elements that are spoken of in the description of the city. The realistic nature and true to life, descriptions that we find both in Cilampu and in Perunkatai are not seen in the later epics. The city scene that Cilampu portrays, reminds us of a

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106. Cilap : 5: 67, 86
107. Cilap : 5: 98–138
108. Cilap : 10: 14
109. Cilap : 5: 179–81

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capital city that belongs to the age of 1500 years ago, in its religious and political background. All the city-descriptions shown in other epics beginning with Cintaamani give an idea that all these descriptions are completely based on the imagination of the poets. And so, we can not enjoy the beautiful descriptions of the city shown in the later epics but can not go deep into them as we can in Cilampu. We may safely conflude that if any descriplion would give more interest and more appealing to the readers, it must be set forth with a realistic background and should be true to life. The reason for the diminishing of this aspect in later epics is the importance given to high and supreme imagination. Also the cities that can be described in them are all beyond the TamiL lands.

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MEN AND WOMEN

Cintaamani speaks of the meanness of the human body ,as fleshy aarticles, which is created as a vessel of lust by epic poets[1]. According to this, all the Tamil epics describe men and women, mostly based on lustful appetite. In the description of men, more or less their gracious appearance is praised by women and their beauty stirs up the lustful feelings of women. Likewise in the description of women, their beauty is described as stirring the lust of men. This narration is continued in almost all the later epics. I/aNkoo, while introducing his hero Koovalan, refers to his being praised by the women with love and affection[2]. In the later epics, it is developed and they very particularly allude to this aspect as one of the important characteristics of an epic hero. These scenes in epics - Cuyamvaram, procession, niiraadal and poLilaadal - are portrayed only to express the beauty of men and women. It is pointed out that, the women while seeing the processionists Utayanan[3], Ciivakan[4], Tividdan[5], and Krishnan fall in love with them.

Just like this, the suitors at a princess's 'euyamvaram' fall in love when they happen to see the princess[7]. But I/aNkoo, while describing the characters Kannaki and Maatavi, does not mention at any place that they are loved by any man. Thus I/aNkoo distinctly keeps the TamiL Culture in portraying a female character. Like-wise Ariccantira Puraanam describes the beauty of Cantiramati who enters into the 'Cuyamvaram' hall, who does not stir up the lustful feeling of the suitors. But in the description of her adornment, it is

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1. Cin : 1585
2. Cilap : 1: 36-39
3. Perun : 2: 7: 48-61, 72-91
4. Cin : 2549-53
5. Cuulaa : 486
6. Villi : 2: 1: 72-83
7. Cin : 656; Cuulaa : 1796-98

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referred to that the maid hides her breast by wearing a bodice by thinking that it should disturb the chastity of men[8].

Thus in epics, the description of men and women is used to express the 'worldly bliss' one of the main themes of an epic poem. The description of women is made in two ways-one the 'paataatikeecam' in which the parts of the body of a woman are described from foot to head and the other 'Kecaatipaatam' in which the parts of the body of a woman are described from head to foot. These two methods of describing the women are found in both the epics Cilampu and PeruNkatai. In Cintaamani and in Ariccantira puraanam only the 'Keecaatipaatam' description is adopted. Though Cuulaamani speaks of the description of women at many places, it is not described according to the above two methods. Both these methods of description refer to thirty-seven parts of the body of a woman, From amongst these thirty-seven parts only twenty-two in Cilappatikaaram, thirty-three in PeruNkatai, twenty-four in Cintaamani, twenty-two in Cuulaamani and eleven in Ariccantira Puraanam are spoken of as given in the chart. In this description, these three methods - to mention, the parts of the body realistically, to compare them with other equivalent things and to denote the wearing of ornaments on them - are adopted in epics.

In Cilampu, the limbs of Kannaki that are spoken of in the praising words of Koovalan are compared to things having divine nature. The forehead, eye-brow, eye, and waist of Kannaki are portrayed as the crescent moon born from the milky ocean, bow of God Manmatan made of sugar-cane, thunderbolt of Lord Indra and the spear of God Murukan respectively. This description of Kannaki's limbs comparing them with divine things, foretells her greatness to be elevated as Goddess of Chastity later. This also gives light to the characterisation of Kannaki. Besides, her appearance like

8. Aric : 1: 206

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peacock, her sweet voice as the voice of parrot, flute, lute and nectar, and her swan-like walk reveal her soft nature[9].

The 'paataatikeecam' description of Kannaki, while she is separated from her husband Koovalan comes without having any adornment. The feet devoid of the anklet, the waist without the waist-band, the breast without saffron paste, the ear having no kuLai ornoment, the face with sweat, the forehead without the 'tilakam', the eye without the eye-salve, the mouth having no smile and the tresses without oil are the parts of the body of Kannaki that are portrayed[10]. This description of Kannaki is not embellished with ornamental beauty or imagination and figures of speech like simile, metaphor, etc.

On the contrary, the paataatikeecam description of Maatavi is fully embellished with ornamental beauty. Her painted feet with red-coloured paste 'cempanci', her ornamental toes, her anklet adorned with pariyakam, cilampu, paadakam, catankai and ariyakam, her thigh worn with the ornament kuRanku ceRi, her waist worn with blue coloured silk attire and waist-band 'viricikai' made of thirty-two large pearls, the adorned shoulders with the ornament 'toolvalai' her fore-hand worn with the bracelets made of gold, emerald, conch and coral, and cuudakam, her finger embellished with the bent rings made in the form of the fish vaalai's open mouth made of gem, and 'marakatam' with diamond, the neck beautified with chain, string, thread-like ornaments. Other ornaments Cavadi, carappuli and muttaaram, the back adorned with 'pintaali' an ornament made of pearls hanging from the neck ornaments, the ear embellished with 'kutampai' made of blue-diamond, the head dressed with conch 'valampuri' toyyakam and pullakam, and the tresses beautifully coloured with the water having the juice of ten astringent substances, five fragrant articles and thirty-two oomamaalikai are

9. Cilap : 2: 38-70

10. Cilap : 4: 47-57

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the limbs of Maatavi that are embellished with a variety of ornaments[11].

In PeruNkatai, the 'keecaaipaatam' description of vaacava Tattai comes in two places. The first one comes in the scene of Tattai's adornments when she begins to learn playing of lute from Utayanan[12], and the second one at the event of the enjoyment of Tattai with Utayanan when he sends a lot of presents to his father-in-law Piraccootanan[13]. The first one is embellished with ornamental beauty, and the second one beautifully describes the natural beauty of the limbs.

The tresses of Tattai, while she goes to learn music is adorned in the forms of Cuttu, Curul, KuLal and KuLai. Her forehead is sprinkled with aromatic powder and worn with the forehead ornament. Ornaments like KuLai, oolai are removed and instead the Kadippinai is embellished on her ear. Her shoulder is painted with the toyyil, the breast worn with the pearl garland, the waist dressed with white attire and and waist band, and the leg adorned with Kinkini.

The next limb description of Tattai compares her limbs with the river, bow, moon, serpent, parrot, plantain, bamboo, kaantaL and swan. The black sand and the eddy of the river are used in similies as 'uvamaanam' to explain the beauty of the tresses and the navel of Tattai respectively. The bow is taken in comparision for her eye-brow while the arrow for the eye. The crescent moon explains her forehead and the full moon stands for her face. The bending nature of the serpent signifies her lowering wait and the hood represents her privy part. The screaching sound of a parrot is likened to the sweet voice of Tattai, while its beak is skin to her nail. The cudgel of the plantain tree refers to her thigh and its bud to her breast. The bamboo is compared to her shoulder while its pearls to her teeth. The bud of Kaantal

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11. Cilap : 6: 76–108
12. PeruN : 1: 34: 185–213 13. PeruN : 4: 11: 64–83

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depicts her finger and its flower bunch to her fore-hand worn with bracelets. The walk and the sexual-union of the swan express the charming walk and the love of Vaacava Tattai respectively.

In the description of beauty of both Viricikai and Patumaavati, the descriptive method 'paataatikeecam' is adopted. Twenty-seven limbs of Viricikai are explained in describing her. The red-coloured lower part of her foot pasted by cempancu, the charming nail, the systematically formed toes, the back of her foot which is in the shape of the back of tortoise, the ankle like cochineal insect (Intira Koopam) the shin like bamboo in which the honey is filled, the beautiful and attractive coloured thigh, the privy part in the shape of a hood of a serpent, the groin (Centre of the waist) like the small drum 'udukkai' in its shape, the waist like a moving creeping plant, the navel like eddy, the attractive stomach, the shoulder like a bamboo in its shape and a pillow in its softness, the breast having red-coloured nipple, the fore-hand like a newly blossomed flower of Kaantal, the finger like the small bud of Kaantal, the nail like the beak of parrot, the neck like areca palm, the face like the moon, the lips like the coral of sea, the teeth like the white bottom of the feather of peacock, the long golden coloured nose, the eye having red streak like the fish kayal and the spear, the bent and raised eye-brow, the beautiful forehead, the ear like the shrubs of vallai and the tresses like blue gems are described in explaining the beauty of Viricikai[14].

In the description of Patumai, the feet, thigh privy part, waist, breast, face, eye, shoulder ear and tresses are given in order[15]. Here the beauty and structure of the limbs are narrated both in similes and in the wearing of ornaments.

The limbs of Maananiikai is described neither as paataatikeecam nor keecaatipaatam but in an irregular method. Her sight, walk, appearance, talk, mouth, teeth, eye, finger,

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14. PeruN : 2: 15: 48-93 15. PeruN: 3:5:10 -27

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tresses, eye-brow, privy part, waist, thigh, breast, face and shoulder are thus arranged and they are compared to deer, swan, peacock, honey from the mountain, coral, pearl, fish kayal, flower kaantal, cloud, bow, hood of serpent, small drum tudi, proboscis the young fruit of coconut, moon and bamboo[16].

Koomukan an expert artist, paints the full form of Matanamancikai while seeing the stamped line of her palm on the ball. Here her finger, fore-hand, shoulder, face, eye, mouth, teeth, nose, eye-brow, ear, tresses, beautiful appearance of the hair on her body, privy part, and waist[17] are mentioned without employing any figures of speech or imagination or ornamental beauty.

The 'keecaatipaatam' description alone is adopted in Cintaamani while describing the beauty of Vicaiyai. Twenty-four parts of her body are referred to here. Her black mop applied with oil and fragrant substances appears, to be the twirling darkness. It blinds the eyes of those who see her, and suffers itself when it is adorned with soft buds Her forehead like the crescent moon, her mouth, and her pleasant smile resemble the celestial dancer Uurvaci. Her minute as well as her black eye-brow is like the one which is painted by an expert artist. Her eye seems to be like God Tirumaal in the milky ocean. It resembles the poison as well as nectar due to its act of giving troubles and pleasures. Her mouth seems to be the scissors. The ear adorned with 'toodu', 'makara Kundalam' and withered shrubs vallai, shines like a diamond. Her charming neck like the emerald coloured node of the young areca palm and of gems 'maanikkam' carries her face like lotus, and mop like darkness. Her bamboo like shoulder seems to be a red cushion - bed surrounded by pearl – string. The finger of the forehead resembles the flower kaantal. Her palm looks like a lotus flower Her breast appears like the two flower vessels inlaid with blue gems on the top. Its

16. PeruN : 4: 12: 144-67 17. PeruN : 5: 8: 110-111

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black nipple and the broadened breast appear more beautiful being adorned with the crescent moon-shaped string and by the charming whiteness of the skin. The palm like stomach is adorned by her round-shaped navel in the right side. Her waist is so tender that its existence itself is doubted. Her privy part which is in the shape of the hood of a serpent, of the fan aalavaddam, and of the flat surface of a chariot is worn with the shining waist-band, and with the charming silk attire having the colour of the sunlight and the blood and thereby it appears so beautifully as to be praised by Lord Indra. Her thigh is formed in the shape of proboscis and it is so soft like cotton and is worn with the ornament 'kuRaNkuceRi'. The knee is bent above and inside it is having the round-shaped joining. The fleshy particles and hair in the ankle are grown to a particular limit and it is shaped round like quiver. It appears beautiful like a bamboo. Her feet seems to be the back of the young tortoise and are worn with ornaments like anklet, 'kinkini' and 'pataakam'. The tip of her finger is not broadened and is worn with the ring. The nail seems to be the inner petal of the red lily and the beetle faints by confusing it as a flower. The back of the foot looks like the petal of 'ilavam' having no nerve, and may suffer even if it walks seven span by considering it as one kaatam. Thus the beautiful charming appearance of Vicaiyai's body is portrayed picturesquely in the method of description 'keecaatipaatam'[18]. Here not only the beautiful appearance of her limbs but also the valuable ornaments worn on them are spoken of.

In cuulaamani, there is no description of the beauty of the limbs of any girl. But while introducing the character Cuyampirapai in the epic, the poet mentions her face, eye, eye-brow, waist, teeth, ear, sight or look, breast, tresses and mouth[19]. Here the face wtth Kundalam worn ear is interestingly imagined as the lotus flower swarmed by beetles. Her walk is picturesquely narrated when she comes towards the

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18. Cin : 164-179 19. Cuulaa : 150-59

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aircraft in order to go to Pootanaapuram She is described as descending from the palace as a peacock, as lightning and as a girl newly practising walk[20].

It is noteworthy that while describing Cootimaalai who enters the 'cuyamvaram' hall, her feet is pictured as capable destressing and destroying the soul of kings, her mouth as capable of stirring up their lustful feeling'[21]. It reveals the change brought about in epics in describing the beauties of virgins entering into men's hearts and this is a deviation from the earlier epic convention that a virgin's chastity will be lost if she enters into the hearts of men. This aspects of description of woman is also considered as one of the greatest of her beauty descriptions.

The description of the women who come to welcome the celestial messenger Mariici is completely based on lustful feelings [22] Here their shin, ear, tresses, walk, eye, feet, privy part, breast, appearance, waist, mouth, teeth, sweat, sight, hand and belly are spoken of. These are rhythmic lyrics and they express the poetic excellencies of the poet ToolaamoLitteevar.

"ponnavir ma*n*ikkalai cilampodu pulampa
mannavir ma*n*ikkuLai mi*l*irnto*l*i tu*l*umpac
cinnamalar tunnukaLal teeRalodu coora
annamena allavena anna*n*am nadantaar"

—cuu*l*a: 449

such rhythmic songs are adopted also in kampa Raamaaya*n*am[23].

In Ariccantira Pura*a*nam, 'keecaatipaatam' description is used to describe Cantiramati by the saints to Ariccantiran. Her tresses resemble the clouds in colour, the black sand and moss in flow or form, and the KonRai in beauty. They have the fragrance of skill-wood, sandal and civet. They appear like the darkness defeated by the sun, coming once

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20. Cuu*l*aa : 859-61
21. Cuu*l*aa : 1799
22. Cuu*l*aa : 449-66
23. Kam : Aran : Curp : 34, etc.

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again to have a fight with the sun. Her tone or speech appears capable of bringing to life the dead tree, the burnt particles of bones and the blackened plants. It tastes like milk, honey, nectar and camphor. The voice is sweet like that of cuckoo and parrot and echoes the musical sound of the flute and lute. She appears like the peacock and has a brightened forehead. Her eye resembles the sea, fish, arrow, female deer, blue water-lily flower karuvilam and a tender mango. Her attractive beauty looks like the God of Death, the fishing net, the sword and the spear in its act of agonizing the lustful men. Her breast resembles the crown of the God of Love made by Lord Brahmma after creating the tusk and forehead 'mattakam' of an elephant, and the mountain 'cakkara vaalam'. Those who see her waist may astonish whether Lord Brahmma has not created her waist for fear that it will change the virtuous as well as the worldly paths, or whether he had forgotten it; or whether he had fainted; or whether it had broken off by bearing the weight of her breast; or whether it may grow later. Her charming face is capable of making the lotus where Goddess TirumakaL takes rest and the lotus that comes out of the navel of God Tirumaal where Lord Brahmma is seatedy feel ashamed. Her face seems to be a lotus in which flowers like 'murukku' representing the lips, water lily representing the mouth, blue-water lily representing the eye, KumiLam representing the nose, and mullai representing the teeth are blossomed. She is like a shrub and walks like a swan[24]. Thus the limbs of Cantiramati are described. Here things are taken collectively and compared with her limbs in similes and so it attains the greatness of description. Also this description is much helpful in the epic narration to stir up the feeling of Ariccantiran and to have love and affection towards Cantiramati. It thus leads him to go and attend her 'cuyamvaram' function. The description of her limbs also comes in another place where she enters into the 'cuyamvaram hall'[25].

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4. Aric : 1: 9-17

25. Aric : 1: 9-17

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Epics thus speak of the keecaatipaatam and paataati-keecam description of the limbs of women. So we can conclude that this description is used in epics to depict the worldly bliss or sexual pleasure, one of the four main themes of an epic.

In the description of the limbs of men, Cintaamani is the first epic in introducing the two methods of descriptions. The description keecaatipaatam comes at two places; that is, one at the self adornment of Ciivakan while starting to attend the lute competition with Kaantaruva Tattai in her cuyam-varam[26], and the other, when the beautiful appearance of Ciivakan is seen by the father of Keemacari[27]. The keecaati-paatam description is resorted to while queens cry aloud by calling the parts of his body when they come to know of his desire to perform penance[28],

The narration about Ciivakan when he comes to attend the cuyamvaram of Tattai is full of ornamental beauty. He wears the garland on his head after drying the hair by fumes of akil. In one of his ears he wears the oolai made of gold and in the other the kuLai. His chest is smeared with sandal paste. The garland made of valampuri is worn round his neck, the foam-like silk attire on his waist and the curikai (short sword or knife) on his girdle.

The next one in this category is of the beautiful appeorance of Ciivakan which is spoken of in similes. Though Ciivakan is described from foot to head, it is not dealt with pn order. His crown resembles the covered umbrella, his fee signify the tortoise, his ribs stand for the bow, his eye represents the lotus flower, his back resembles kudamuLaa (earthen ware drum) his mouth looks like the tiger's mouth, his houlder resembles the proboscis of elephant Airaavatam, his navel which is rightly formed and his lowered inner parts looks like the pericarp of the lotus and his fingers having

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26. Cin : 696-98
27. Cin : 1460-65
28. Cin : 2946-54

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lines and marks on the palm like bamboo rice are grown so closely that even the small white mustard seed will not fall down and they have the beautiful appearance of the fish keLiru having embryo. The descrlptions are thus spoken of in similes. Besides, the charming thigh having hair, the chest having three lines and the tongue having roughness are also referred to in general.

The wives of Ciivakan earnestly beg of his limbs due to their infatuation with him and this also reflects the worldly bliss in this epic Cintaamani. Their requests are as follows: "O! feet! you are like the lotus flower that has sprouted from the mire of nutmeg and grown in the fragrant water mixed with saffron and swarmed by the beetles which sing like the bards. You tell us what wrong we have committed? O! the beloved thighs! In the part you had been the seats for us to sit; but now why are you keeping quiet like guest, even after knowing that our souls will suffer; tell us the reason for your silence. Dear finger! why not you give your grace to us? Why are you always siding with the king? Is it proper? O! shoulders! If you do not embrace us, you will also be treated as having deceived us like the King. O! beloved Chest! you always used to be our bed! If you also avoid us, where can we find virtue? Please tell us the truth. O! the fragrant garland! you also have abandoned us. O! the good coral-like tongue! In the past, you had praised us as swan, peacock, lute, nectar and honey; have you also forgotten us like our King? what was the fault we have committed? Have you two tongues to utter to opposite things at the same time O! dear eyes! Once you gave us uncomparable pleasure; but now you consider it as grief and are not giving grace. By your action, you will see our charm and attractive colour perish: O! the gem-like black hair? you had worshipped us before; but now you keep silent uncared of our great grief; so your former worship should have been a false one. Thus the wives of Ciivakan get deep and immense sorrow due to his separation and it is revealed by the above words.

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The keecaatipaatam and paataatikeecam description are used to portray the character of Ciivakan alone in Cintaamani. This description about men does not attain greatness in the later epics. In Cuulaamani, while introducing the characters Vijayan and Tividdan, the author follows this method of description to a certain extent. In the beauty description of Vijayan, his body is compared to the conch valampuri, his eye to the inner petal of lotus flower, and his hair to darkness. His kuLai worn ear, his chest adorned with the fragrant garland. his long hands upto the knees his mountain-like shoulder and his walk like the lion are all noted. The limbs of Tividdan are also given picturesquely. His body is like the newly blossomed flower kaayaampuu, his eyes are like lotus, his mouth is like the red water-lily and coral, his chest is having mole on which Goddess Tirumakal has to live, his feet are like lotus flowers. his hand is holding the conch and the discus, and his walk is like the young elephant[29].

This method of description is more or less adopted in Ariccantira Puranam while expressing the beauty of Ariccantiran when he comes to attend the 'cuyamvaram' of Cantiramati. His beautiful limbs are pointed out by the maids of Cantiramati. The shoulder of Ariccantiran is likened to the seven worlds placed one on the other. He is having the eye and chest in which the soul and mind of Goddess Tirumakal take rest, his hand is always giving gifts to the poor; his charming face and the sweat on it, his coral-like mouth, his chest adorned with the fragrant garland, his ear in which is worn the ornament kundalam and his lean waist. all stir up the lustful feelings of women and make them die; the hair on his belly and chest gives beauty to him; he is always having the smile like the blue gems, and speak words like nectar produced by churning the milky ocean. Thus the limbs of Ariccantiran are depicted[30].

Epics thus speak of the description paataatikeecam and keecaatipaatam of men and women. It is noted that those

29. Cuulaa : 75-7

30. Aric ; 1; 159-71

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descriptions do not get much importance for characterising men to the extent they get in respect of women.

The seven stages (paruvams) of women :

In the description of women, the seven stages in their growth, is one of the most important descriptive features. This gets a prominent place both in PeruNkatai and in Cintaamani. In PeruNkatai, it is expressed as the loud bustle of bathing[31]. Besides, this description about peetai and terivai is given when Utayanan goes on a procession[32]. Cintaamani narrates this at two places. The description just occurs when Ciivakan was caught hold of as a prisoner by KaddiyaNkaaran. Here the sufferings of the people of the city in general and the women having these paruvams in particular are given[33]. With the sole exception of 'Peerilam Pen' all the other six stages of women are characterized. The second description occurs in the scene of Ciivakan's procession.[34] Both 'terivai' and 'Perilam pen' are not described here. These two descriptions of women in Cintaamani point out the extraordinary beauty and valour of Ciivakan.

In PeruNkatai, the description of seven stages of women is portrayed mainly based on the sound features. The girl 'peetai's kinkini is sounded; they appear without the lustful feelings being stirred up and speak prattling words. The girls 'petumpai' wear pearl-string round their neck, and waist-band on their waist, their breast appears to be the bud of the flower kooNku and their anklet makes noise. The women at the third stage namely maNkai wear the waist-bands which make much sound, these women are having big breasts, shoulders like bamboos and eyes like arrows. Women of the stage 'madantai' have quivering eyes, and their breasts could not be covered by the bodice; they make a loud bustle while they are bathing and playing in the water. Women at the stage 'arivai' wear 'kulikai' a neck ornament and appear soft, they entrust their

31. Perun : 1: 41: 52–106
32. Perun : 2: 7: 95-116
33. Cin : 1099-1106
34. Cin : 2529-42

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children to the foster mothers and bathe; while they are bathing, their children are crying of hunger, and the mothers immediately leave the water, feed them with milk, embrace them and sing lullaby with sweet words. The bracelet-sounds of 'terivaiyar' are heard while they present gifts to the poor, in their wet-dress after bath. The women 'peerilam pen' have the waist of the colour of the fallen petal of the flower kooNku; their tresses are grey; they make the young-women take bath by telling them that they have performed the penance of getting pleasure in bathing. Thus in PeruNkatai, all the seven paruvams of women are picturesquely described.

In the first such description in Cintaamani, women belonging to the six paruvams are beautifully described. The pale and white hearted girls, peetai, while seeing the imprisoned Ciivakan come so fast by leaving their playthings ball, toy and molucca bean and their ornament anklets (nuupuram) are sounded. The girls 'Petumpai' with soft and young breasts abandon their play on the lute (viinai) and run fast and their anklets (cilampu) produce musical sonnds. The hird type of women 'maNkaiyar' abandon their playing the ball-game and come towards Ciivakan. The madantaiyar lament and shed tears due to their love and affection towards Ciivakan. The 'arivaiyar' cry aloud by beating on their belly. Besides, they mercifully see Ciivakan and their milky breast and waist suffer a lot. The women 'terivaiyar' who are stringing the pearls, scatter all the pearls, and by beating on their bellies reveal that it is not good for the virtuous Ciivakan. Likewise in the procession scene, the childish nature of the tpale and white hearted girls 'peetai', the mental agitation of 'petumpai' due to their love and lust, the faint love of maNkai, and the appearance of arivai who have no mental agitation due to sexual feeling (chastity) all are referred to in Cintaamaani. Among these seven types of women, the three, petumpai, maNkai, and madantai are pictured as women having lustful feelings.

There are a few differences between these stages of women in the descriptive level. KoNku Veelir who doesn't

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describe the breast of the girls peetai, compares the breast of petumpai to the bud of kooNku, describes that of maNkai as big and heated breast and that of madantai as one which is unable to be covered by the bodice. This mention of the breast alone differentiates their paruvams. Just like this, the long-eye is given to 'maNkai' while the brood eye is attributed to 'madantai' and this clearly depicts the different paruvams. Besides, ornaments kinkini, anklet and paiNkaacu (waist band) are given to peetai, petumpai and maNkai respectively. While referring to the tresses of women, kuLai is given to peetai, cikaLikai to petumpai, ooti to madantai and grey-hair to peeri/ampen. Thus epic poets differentiate the paruvams of women by giving different types of descriptions to refer to the various limbs of women.

Tamil epics thus picture the description of men and women with interesting imagination and appealing poetic excellences. Of the descriptions on men and women, the description of the latter gets a more prominent place in epics than that on the former. It is common to all Tamil epics that the male-characters are compared to kaaman the God of Love. To depict the sexual-bliss, the description of women is more helpful than that of men and we can come to the safe conclusion that the description of women gets a prominent and salient place in epics only to expose the sexual-pleasures.

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THE DESCRIPTION OF WOMEN

Sl. No.	Limbs or members of the body :	Cilap :	Perun :	Cin :	Cuulaa :	Aric:
1	2	3	4	5	6	7
1.	Tresses or mop	/	/	/	/	/
2.	Fore-head	/	/	/	—	/
3.	Eye-br w	/	/	/	/	—
4.	Eye	/	/	/	/	/
5.	Ear	/	/	/	/	—
6.	Nose	—	/	/	—	—
7.	Mouth	/	/	/	/	—
8.	Teeth	/	/	/	/	—
9.	Lips	—	—	—	/	—
10.	Face	/	/	/	/	—
11.	Body	—	—	—	/	—
12.	Neck	/	/	/	—	—
13.	Shoulder	/	/	/	/	—
14.	Back of the body	/	—	—	—	—
15.	Breast	/	/	/	/	/
16.	Stomach	—	/	/	—	—
17.	Navel	—	/	/	—	—
18.	Waist	/	/	/	/	/
19.	Nucuppu (Centre of waist)	—	/	—	—	—
20.	Privy part	/	/	/	/	—
21.	Front hand	/	/	—	/	/
22.	Palm	—	/	/	—	—

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1	2	3	4	5	6	7
23.	Fingers (Hand)	/	/	/	/	—
24.	Nail (Hand)	—	/	/	—	—
25.	Thigh	/	/	/	/	—
26.	Knee	—	—	/	—	—
27.	Anklet	/	/	/	—	/
28.	Foot	/	/	/	/	—
29.	Back of the Foot	—	/	/	—	—
30.	Paraddu (a part of the foot)	—	/	—	—	—
31.	Toes	/	/	—	—	—
32.	Sweat	—	—	—	/	—
33.	Sight (nookku)	—	/	—	/	—
34.	Love	—	/	—	—	—
35.	Appearance (caayal)	/	/	—	/	/
36.	Speech	/	/	—	/	/
37.	Walk	/	/	—	/	/

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GUIDANCE IN THE RIGHT PATH AND THE JOURNEY

The two important features in an epic are the journey and the battle. Cassell's Encyclopaedia of Literature makes it clear that the actions of an epic invariably consist of battles or of journeys frequently by the sea and these are two of the most ancient and universal images of human life[1]. According to this, the 'Iliad' of Homer, 'Gerusalemme Liberata' of Tasso etc., are completely based on battles. On the contrary epics like 'Odyssey' of Homer 'Aeneid' of Virgil, 'Os Lusiadas' of Camoes etc., are of events on journey. With the sole exception of Manimeekalai, all the epics in Tamil fall under any one of the above two categories. In Manimeekalai we do not come across any battle scene. Though it speaks of the flying of Manimeekalai in the air and her journey to the city 'kacci', it does not get a prominent place in this epic. In 'Aricca ntira Puraanam', there is no such war scene but at the same time the journey is narrated in a grand manner. The other epics Cilampu, PeruNkatai, Cintaamani, Cuulaamani, and Villi Bhaaratam describe both the aspects.

Mostly epics speak of the journey of the hero or heroine or of both, who are the central characters of the epics. It is to be noted that the travellers in the epics are guided to follow the right path only in Cilampu and Cintaamani. In Villi Bhaaratam also the Paandavaas are directed to adopt the virtuous bath by the saints whom they come across during their thirteen years of forest life. The passing through the regions, one of the descriptive features of a journey, alone is described both in PeruNkatai and Cuulaamani.

The journey in an epic is used to elevate the growth of mind possessed by the epic characters, to teach the worldly

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1. Cassell's Encyclopaedia of Literature — Vol : 1. p. 197.

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ethics and morals, to preach the religious doctrines that the author upholds, to narrate the epic actions which lead the story to the main action of the epic and to speak of the epic features like 'description of time', pa·sing through the regions etc. In the epics Cilappatikaaram, Cintaamani and Ariccantira Puraanam this is seen in an exhaustive manner.

In Cilampu we find three journeys The first is from Pukaar to Madurai by Koovalan Kannaki and the Jain ascetic Kavunti. This journey of the three is narrated in four Kaatais namely 'naadukaan kaatai', 'kaadukaan kaatai', 'veedduva vari', and 'PuRanceeri iRutta kaatai'. The second is the journey to Himalayas by King Ceeran CeNkudduvan[2]. Here the march of the army is mainly expressed. The third is of Kannaki who goes alone to TirucceNkoodu by the bank of the river Vaiyai with great grief and mental agitation due to the death of her beloved husband Koovalan[3]. The last two journeys are not described exhaustively.

PeruNkatai speaks of the journey in two places. In both the journeys Utayanan participates but in different situations. The first describes his escape from Uncai of King Piraccootanan abducting the King's daughter Vaacavatattai. This journey purely falls under the category 'crossing the region'. On his way to Cayanti, he passes through the agricultural, pastoral, hilly and desert regions and crosses the river 'Narumatai' and these are described in separate Kaatais[4]. The next journey is of Utayanan going to Iraacakiriyam, the capital city of the Makata Kingdom. This journey is spoken of in three kaatais namely 'Yaattirai Pookiyatu'. 'Makata naadu pukkatu' and Iraacakiriyam pukkatu[5] But the latter one in PeruNkatai doesn't get prominance and grandeur in description.

Mostly the epic events in Cintaamani are based on the one year (Panniru matiyam) journey of Ciivakan. Journeys occur in two places in Cuulaamani. One is of Tividdan the

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2. Cilap : 26; 78–181 3. Cilap : 23; 182-192
4. Perun : Katais : 1: 48–52 5. Perun : Katais : 3: 1–3

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hero a who his return after killing the lion[6]. The other is of Cuyampirapai who comes to Pootanapuram by the air for her marriage[7]. The first one in Cuulaamani fulfills one of the epic features called 'passing through the regions. In the second scene, cuyampirapai is shown rivers like Ganges and Indus and the mountain range by her maid Amirtappirapai.

We see four journey-scenes in Villi Bhaaratam. The first one speaks of the escape of Paandavas from the city Varanavatam by overcoming the treachery of Turiyoodanan who has made arrangements to kill them in the palace built up of wax. Viiman, the brave warrior among the Paandavaas sets fire to the building and takes them all out of the palace through an underground passage Both Vettirakiyac carukkam' and 'Tiraupati Maalaiyidda carukkam' speak of the above[8]. The second one is of Arccunan's pilgrimage for one year, which is spoken of in 'Arccunan tiirtta yaattirai carukkam'[9]. The third describes the travel of paandavas from Intirappirattam to Attinaapuram in response to an invitation from Tirutaraaddiran. This journey relates to the epic element 'passing through the regions'. The, last and the most significant one is of the thirteen years journey of Pantavas who live in the forest after losing their Kingdom, their wealth and even themselves as slaves, in gambling. The two main divisions of this epic namely Aaaniya and Virada paruvams have described this journey.

In Ariccantira Puraanam, there are three journey scenes. The first one is of Ariccantiran going to the 'cuyamvaram' of Cantiramati[10]. Here 'the passing of the lands, 'Crossing of the rivers', 'descriptions of time, land and city' are spoken of. The second one is also about Ariccantiran going to the city of Kaaci with his wife Cantiramathi, his son Lookidaasan and his minister Cattiyakiirtti after giving all his wealth and kingdom to Vicuvaamittiran as a gift[11]. Here also the author

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6. Cula : 728-811 7. Cula : 876-88
8. Villi : carukkam : 1: 4-5 9. Villi : carukkam : 1: 7
10. Aric : 1: 50-155 11. Aric : 6: 31-154

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speaks of the above descriptive elements namely 'passing through the lands' and 'crossing the rivers'. The third one is of his return from kaaci to Ayootti[12] which has the river and time-descriptions. It is to be noted that in Kampa Raamaayanam, the journey of Raman with his wife Ciitai and his brother Ilakkuvan falls in this category.

Guidance in the right path :

The first one in the epic action, the journey is the guidance given by some one to the characters to go in the right or virtuous path. In Cilampu the journey of Koovalan to Madurai with his wife for engaging in trade is guided by the Jain ascetic Kavunti. She herself becomes their companion on the way to Madurai and directs Koovalan to go in the right path. Kavunti who enters in 'Naadukaan Kaatai in Cilampu directs the ways to Madurai, its nature and the distress and difficulties enroute. Here particularly two ways are notable, the one through the grove and the other through the paddy fields. Both depict the fertility of the Coola Kingdom Kavunti goes on listing the troubles that occur through these ways.

In the grove-way, there are several pits from which the bulbous root have been taken out, covered by the pollen of the flower Chanpak. This invisible pits give much trouble to those who tread on them unnoticed. One who carefully looks on and goes on avoiding the pits, has his head dashed against the jack fruit lying low on the way. Moreover, its nuts lying scattered on the ground like gravel give troubles to their feet.

'In the way covered by paddy-fields, there are tanks where flowers have blossomed. In it the otter drives away the fish 'kayal' and seizes the fish 'vaalai' but it leaps away across the way. This agitates the kind hearted Kannaki. Also it may happen that she may unconciously drink the pond water mixed with honey because of her thirst. Moreover it may also happen that some one because of thirst and tediousness may give much troubles to the beetles swarming round the water-lily

12. Aric : 9: 45-66

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placed on the ridges of the paddy-fields by the women engaged in weeding. The crab and the snail creeping on the ridge of the paddy-fields may suffer by being crushed at the feet of the persons walking through the path. The fruits of these sinful acts may give immense distress and mental agitation 'So come through the way by avoiding all these sinful acts' says Kavunti[13]

Here we can see that Kavunti, being a Jain ascetic, leads Koova'an and Kannaki on the path of Jainism by avoiding drinking honey and giving troubles to the living creatures even unconsciously. She herself accompanies them by adopting the customs of a Jain ascetic with the begging bowl, by holding the 'uRi' (a pole with balancing suspensions for carrying loads) on her shoulders and by holding the piili (fan of peacock feathers used to remove the mean creatures on the way) in her hand. They all chant the 'Panca mantiraas' and worship God to help them on the way.

Kavunti thus guides them and they all reach the city URaiyuur and stay in a grove There comes Maankaaddu MaRaiyoon and explains to them the three ways to Madurai. The road goes straight upto the lake which is situated in between the two cities namely Kodumpaaluur and NeduNkulam. It contains rocks and hills, dangerous mirages and tanks. From there, it branches off into three, like the fierce trident of God Siva.

In the road that goes towards the right, there comes a deserted area containing trees like Kadampam with wide-spreading branches, dead oomai, cleft 'vaakai', withered bamboos, and an old 'maral'. There in the drought – parched jungles, the forlorn deer search vainly for a pond to get rid off its thirst. After passing through the deserted area, there comes a fertile hilly region called 'ciRumalai' that belongs to King Paandiyan. It contains fertile fields of wild rice, sugar cane, ripe millet, other crops, garlic, saffron, Kavalai,

13. Cilap : 10: 77-97

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plantains, areca nuts, coconuts, mangoes and jack fruits. Leaving the hills, on its right side the road reaches the great city Madurai. Thus Maankaaddu MaaRaiyoon explains the road that goes towards the right

Then he goes on narrating the left hand road. On this way there are fields and shady groves full of flowers, interpersed with rocks and jungles. Then come' ALakarmalai'. In that hill there is a cave which contains three divine ponds namely 'Punniya caravanam', 'Pavakaarani' and 'Idda citti'. One who bathes in the 'Punniya Caravanam' can get the knowedge of the book 'Aintira viyaakaranam' (an ancient grammatical work) composed by Lord Indra. One who takes a bath in the 'Pavakarani' will know of his previous birth One will attain what he desires if he takes a bath in the pond 'Idda citti'. One who desiers to enter the cave having such divine ponds, will have to worship God Tirumaal and go round the hill thrice by fixing his throughts on the grace of His feet. If he does so, a nymph, 'Varottamai' will appear under the tree called KoNku near the river 'CilampaaRu'. She will ask him the source of happiness in this world and in the other world. She will also enquire of the eternal bliss in this world and in the world beyond. If correct answers are given, he will be taken into the cave by opening the door of the cave widely. In that cave way there will be several passages closed by doors and then will appear a double gate. There a virgin called 'Cittirappaavai' will appear and ask him to tell what the eternal bliss is. She will show the divine pond to those who are able to tell what the eternal bliss is. Those who do not give the correct reply will be sent out without any harm. If the person who enters the pond utters the sacred mantras 'Civaayanama' of God Siva and 'Oom namoo Naaraayanaa' of God Tirumaal, he can see the pond of God Tirumaal, he can see the pond of his choice and the others will disappear. If he does not want to bathe in the ponds, he can simply think in his mind of God Tirumaal and will get an opportunity to see His white-necked eagle flag. At once his sins will disappear and he will get salvation from life and death and will attain eternal bliss. Thus the brahmin explains the lefthand road and guides them to go that way.

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The third road, a straight way in between the two, goes through the shady-groves, villages and jungles. Ahead stands a deity who does no harm to travellers but it appears as the beloved one of the travellers to stop their journey. Once they pass the deity, the road to Madurai is open before them. Thus MaaNkaaddu MaRaiyoon concludes his narration on the three roads to Madurai.

Here the left-hand road symbolically represents the path of Vaishnavism that MaaNkaaddu MaRaiyoon belongs and the Jain ascetic refuses to follow that path by thinking that Koovalan and Kannaki may choose it. It is her duty to avoid following that path. With this intention she says that it is not necessary for them to bathe and get the three fortunes, because all the three are already available to them. "We are having the knowledge of the book 'Aintira Viyaakaranam' already which is part of their sacret book composed by Lord 'Kappattu Intiran' and so it is useless to bathe in the pond 'Punniya Caravanam'. We have known about our previous birth during this life time and so we do not want to bathe in the pond 'Pavakaarini'. Also one who leads his life always by speaking the truth and avoiding troubles to living creatures will get all the things that he desires. As we lead our lives in the above manner, the bathing in the pond 'Iddacitti' is also not necessary for us. So we are not in a position to enter into the cave" she explains[14].

Here they prefer the straight way which is in the middle and thus it signifies the concept of life to follow the straight and right path, according to Jainism. It also reveals the Jain philosophy of life that one should enjoy the benefits which will come by hard work and not to enjoy anything which may come without labour.

Just like Cilampu, the one year journey of Ciivakan is also guided by Cutancanan the Vidhyaadharan. But there is

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14. Cilap : 11: 68-161

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only a difference, that is, the person who guides Ciivakan does not accompany him as Kavunti does in Cilampu. But he explains all the minute details of the way that Ciivakan has to go and foretells all the events that Ciivakan has to meet. It is to be noted that he makes known of Ciivakan about the distance between places that Ciivakan has to travel. The guidance given by Cutancanan is as follows :

"The mountain 'Aranapaatam' is next to the mountain where the Vidhyaadharaas dwell. at a distance of two kaatams (two leagues about 20 miles). At the foot of this mountain, the sages Caaranar lead an ascetic life to attain salvation. If you worship their foot-steps with great submission, a Yakshi will appear and welcome you by giving food. After taking the food proceed in your journey through the mountain slopes of 'Aranapaatam'. There will appear the jungles on the banks of the river Ganges where elephants live at a distance of twenty five leagues. No body will go alone on that way. In that jungle there is a pool full of lotus flowers. If you pass the pool towards the right you will reach the jungle of devils at a distance of two leagues. There the devils will appear in the form of beautiful damsels and speak lustful words to you. They will kill those who embrace them with sexual desire by resuming their original form while they are embracing. So proceed in your journey without embracing them. Then you will reach the agricultural region of Pallava Kingdom at a distance of one league. There you can take rest for two months and then proceed in your journey. From there a wild-way passes on. That way is full of gravel and pebbles. On the way, the male elephant gives his shadow to his she-elephant and his young one thinking that they will suffer a lot by the heat of the sun. The male birds hide the heat of the sun-light by embracing their mates with their wings. The stag gives shade to his deer and sufers. The serpent having hood, reaches the musk of elephant by thinking it as water and gets worried being unable to bear the heat. A person going in such a way ends his fate. So avoid going through the wild-way. There the Taapatar of Vaishna-

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vism are living with great grief by losing their mind through the sense organs and by avoiding the virtuous path. You meet them and proceed your journey after knowing their nature and their concept on religion and philosophy. Next comes the mountain called 'Cittirakuudam'. In the middle of the mountain the hermitages of the 'Taapataas' are situated at a distance of one league. There is a grove, full of fruit-trees like plantain, mango and jack The 'Taapataas' take these fruits as their food. On the right side of the hermitages of the 'Taapataas' there is a water-fall on the mountain cittira-kuudam and it becomes a river called 'Ancana aaRu'. The left side of the hermitages is also covered with the moun-tainous region The back and front sides are filled with shady-groves. Such beautiful surroundings will distrub the knowledge and the mind. So you do not stop your journey.

Also in the place of the 'Taapataas' the wild-jasmine creeps round the wild-lime tree as if the bride embraces the bridegroom with full of lust. By passing through the place of the 'Taapataas', to a distance of twelve Kaatams, there will appear the jungle filled with Indian laburnum trees. Next comes the fertile land of the Kingdom Takkam. This country has both fertile paddy fields and the wealth of other goods. The people fully enjoy by drinking honey and alcohol. After passing through this land, there will appear a river having the smell of the tresses of ladies of that country. Also the bees swarm on the water. The river looks like a harlot by its deed of distributing gems to all and by itself being divided into parts for the use of the fertility of the land. You swim across the river and reach the hunters' cottages. These cottages are constructed by erecting the tusk as pillar and thatched with yak-tail hair. In these cottages, honey, meat, vegetables, fruits and bulbous root are available at all times. In this wild-forest sounds like the beating of the small-drum, the noise of swifting the dust in the toddy with a sieve, the trumpets of the elephants, the sound of the water-falls, the roaring of the tiger, the pathetic and fearful cry of the deer while seeing the tiger, etc. are all heard. It is notable that there are four divine ponds in that place. The one having

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full of lotus flowers; the other covered with water-lily flowers, the third one having the power to change iron into gold; and the fourth one having the ability to cure any disease Among the four, the pond having water-lily alone is useful for drinking. These ponds are under the control of sinful persons, the hunters. They suddenly appear and kill the travellers. If you pass through the ponds by the left-hand side without having any intention of using the water of the ponds, the hunters politely come and worship you by thinking that you are having good-fortune So you go towards the left-hand side of the ponds. The way from there possesses flowery scenes upto five Kaatams. The way which is covered with bunches of flowers and pollen of wild jasmine flowers looks like a chaste-wife, and it gives entire satisfaction to those who pass through it. The mountain pool naturally beautified by flowers looks, like the earthern pot used for germinating grains. The shady-groves resemble the flower basket. So it is good to see all the natural beauties of the place and then continue your journey.

On the way, there will appear the hilly region 'vana-kiri' having shady-groves and water-falls. It looks like the moon and also seems to be a chaste wife. There the Jain ascetics dwell who do not change their path of Lord Arukan worshipped by Lord Indra. With the sole exception of the music of Manmatan, all the musical sounds and hymns will be heard there. From there, there are many roads in different directions and they look like the diversified mind of the prostitutes. There is one mountain pool and a 'Cilaavaddam' and an east Indian Kino tree near the pool. There is a way which goes very close to the Kino tree. It is the straight and right path by which you have to go. If you proceed by that way, you will enter the kingdom of 'Mattimam'. Also you will meet the King and marry his daughter. While you are staying there, your intimate friends will come and join you". Thus Cutancanan gives a vivid description of the way that Ciivakan has to follow and also gives him valuable instructions on 'how to behave during his

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journey[15]. Ciivakan proceesd on his journey fully following the instruction of Cutancanan.

Here we can understand how the epic poet Tiruttakka Teevar has in full concentration, led and guided his hero Ciivakan in a straight and right path without having even a slight change in his way and mind. through minute and keen descriptions and instructions given by Cutancanan. It is not completely based on directing and guiding the hero according to the path of Jainism but more or less it adopts this method. Here from the guidance given by Cutancanan, the intention of the author that his hero doesn't go away from the right and virtuous path is exposed. Symbolically it represents that the epic hero must have a fully concentrated mind and also must take the virtuous path. The guidnace in the right path narrated in Cintaamani is a complete collection and adaptation of the guidance given in Cilampu by Kavunti and by MaaNkaaddu MaRaiyoon.

There is no such purpose and aim in Villi Bhaaratam in narrating this scene, eventhough the Paandavaas are guided by various saints and others who come across their way in the forest. In Villi Bhaaratam all the guidances are based on preparing the Paandavaas to wage the Bhaarata war which is the central action of the epic story. Saints like Vyasar, Uroomaacar, etc., celestials like Naaratar and Anuman are the persons who give guidance to the Paandavaas.

Passing through the regions :

Among the many-sided purposes and aims of introducing the action of journey in epics, the one is of 'passing through the regions'. The main aim of using this element is to describe the five regions of the TamiL Nadu namely hilly, pastoral, agricultural, desert and maritime. As expressed above, this aspect is spoken of in PeruNkatai, Cuulaamani and Villi

15. Cin : 1177-1216

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Bhaaratam in separate topics or headings It is also included in Cilampu[16] and Cintaamani[17] but not as vast as in the other epics.

The agricultural region alone is vividly described in Cilampu during the journey of Koovalan with his wife Kannaki and a jain ascetic Kavunti. In 'veedduva vari', IlaNkoo pictures the customs and habits of the people in the desert region and their worship of Goddess KoRRavai. Though IlaNkoo gives much importance to social conditions of the people of that age in each and every description, this description about the people in the desert region may be considered as the 'description of the desert region'. Here the variety of names given to Goddess KoRRavai, the form and structure of KoRRavai, the worship of the hunters. and their purpose of worshipping are all well expressed in Cilampu[18]

The shady groves and paddy fields are described while Kavunti gives her guidance and instructs Koovalan about the sufferings on the way[19]. Besides. a vision of sound heard on the banks of the river Kaaviri pictures the scenes of the agricultural region.

On the banks of the river Kaaviri, the uproaring of the overflowing water through the sluice and the shrieking and screaming of the water-birds kampud kooLi, crane. stork, swan, jungle fowl. water-fowl, ullal, ural and pul are all heard in the ponds near the paddy-fields. Sounds like ampi (a bucket for irrigation) eeRRam (well-sweep) and kiLaar (water-lift drawn by bullocks) which are used to draw out water are not heard. Paddy pours out of the receptacle kept in the threshing floor and spreads all over the matured ears of paddy grain while the bullocks are rubbing the receptacle. The pallar, paRaiyar, and Veelaalaas make a loud bustle due

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16. Cilap : Katais : Naadu : Kaadu & Veeddu :
17. Cin : 1557-64; 2102 - 107
18. Ref : Srinivasan — "Cilampil KoRRavai" 'Iaveenil' p. 74-92 — 1974
19. Cilap : 10: 64-95

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to joy. The working women who transplant the paddy-plant in the fields, soiled with mire, are singing songs in drunken voices. The pious hymns are sung by the honest ploughmen while they are going to plough the land. They adorn the furrow with garlerds of paddy ears with lotuses and glazed 'aruku' grass. Besides, the musical sounds of the persons who measure the paddy-grain, the songs of the dancer praising the peasants and the beating of his small hand drum are all well expressed to show the fertility of the agricultural region. Thus in cilampu, the fertility of the agricultural region the travellers pass on the way is given without having any imagination and hyberbole but it is described in a realistic background.

The following Kaatais in PeruNkatai-maruta nilaN kadantatu, mullai nilaN kadantatu, kuRinci nilaN kadantatu and paalai nilaN kadantatu[20] – speak of the respective regions.

In the agricultural region the excessive overflow of the milk of buffalo, of the honey, the trees and paddy fields and the uproar of the peasants are the expressions that portray the fertility of the region. The dreadful buffalo while hearing the loud bustle in the paddy-fields fearfully takes to his heels and feeds his calves. It pours the remaining milk upon the green leaves and thereby feeds the swan and the crane. The honeycomb on the sugar cane flows pure honey on the lotus flower and it looks as if the ghee is poured into the sacrificial fire. Trees like areca palm, bamboo, plantain, coconut and jack grow thick and make even day time as dark as night. The ear of paddy grain gets matured and bends. Thus the sights in the agricultural region are shown.

Next to this, the author goes on describing the scenes of sounds that are heard in the region. The pious song of the peasants (ermankalam), the clamour of the workers in the threshing floor, the drunken voice of the working women who

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20. Perun : Katais 1: 48–50, 52

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remove weeds, the sounds of musical instruments tannumai, kadaari and muLavu, the loud noise of the peasants while repairing the channel, and the flowing sounds of the river are all heard. More or less these sounds are one and the same as cilampu shows. This agricultural region spreads at a distance of 125 Kaatams[21].

The pastoral region also extends for 125 Kaatams as the agricultural region. Here it is alluded to flowers like wild-jasmine, bottle-flower, talavam, kuruntu, and white Kaantal which are blossomed and food grains millet, maize common millet, sesame, bean, green gram, horsegram, bengal gram and black-gram are all filled vastly in the pastoral region. In the jungle containing bamboo trees, the 'marai' and the deer graze the creeping plant mucundai and their milk flows automatically. There the stag embraces the deer with love and affection. Thus the animals in the pastoral region are pictured. The only action which is mentioned in this region is the selling of the cowherds[22].

The hilly region looks immovable like the saints. Its several diversified ways are seen like the mind of the prostitutes. The water falls having foams like the heart of the uneducated fool, flows like the friendship of virtuous and learned persons. The male yak falls asleep in the light of the burning fire using akil and sandal on the 'paran' of the KuRavaa. The light comes from the burning fire set to protect the millet-field from the wild-pig. It dims the light of the fire used by the KuRavaas to secure honey from the honey comb. It looks like the sun which makes the moon-light dim. This hilly region is thickly populated with trees like jack, mango, vetci, and wild-jasmine. Thus the hilly region is portrayed[23].

The desert region in this epic - scene gets exhaustive descriptions than the others. This land is in a raised ground,

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21. Perun : 1: 48: 141-70 22. Perun : 1: 49: 96-128
23. Perun : 1: 50: 4-62

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full of gravel. It also has slopes of the mountain. On one side of the land, there is a temple of the regional Goddess KoRRavai. The inhabitants of this region give the Goddess blood, flesh and fat as offerings They have tied the swing on the branches of the tree margosa by using its roots as rope. There we find stones on which is inscribed the heroic deeds of the hunters, heaps of stones to be used for lowering the dead body, ditches, holes of trees, deserted and useless places, waterless rivers and pools, and jungles without villages. It is a hot region even in the rainy season. The trees namely oomai, uLincil, ulavai, ukaar, kaduvam, taanRi, todari aravu, aracu, atti, iravu, indu, kuravu, kooNku, kalli, kadampu, mulli, murukku, tanakku, palaacu, nemai, iinkai elavu, nelli and vaakai are all grown in this region.

The actions of the birds and animals of this region are widely explained. The dove which eats the pebble takes rest on the tree dealwood and calls his female to play. The wild-pig with its milkless breast gets feeble, unable to walk, eats the dried creeps, suffers due to thirst and faints by confusing the marage as water. The female monkey which carries its calf under its stomach, unable to feed her hunger licks the honey on the green leaves. By seeing the pitiable condition of his female, the male monkey gives it the honey taken from the tree kaanci. The jungle fowl pecks the pearls scattered from the cracking bamboo, by confusing it as drops of rain and by knowing the fact faints. The elephant which embraces its young one, gets great disgust by eating the dried house radish tree's flower, keeps the fruit of emblic myrobalan in the cheek, suffers to see the waterless well which is digged by the travellers and feels dis-heartened. The bat eagerly desires to eat the flower of south Indian mehua tree and flies away in seeking it. The hunters in that region used to eat the meat left over by the red-dogs. The way leads through the villages of the hunters who have got victory over the warriors and have recovered the cows seized by the enemy and have worn vedci as a symbol of their victory for a distance of eighty kaatams[24]. Thus Perunkata-

24. Perun : 1: 52: 6-80

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speaks of the elephant Pattiraapati which carries Utayanan and Vaacava Tattai and pass through the four regions respectively.

Cuulaamani arranges these regions as hilly, desert, pastoral, and agricultural and speaks of them in detail. In the hilly region the sound of various creatures, the dancing of the peacock, the flowing of the water-falls, the nature of the pool, the action of the elephant and yak, the scenery of the jungle, clouds, caves, the illusory vision of the marsh (kallaccakati), the flowers and wealth – are the notable descriptive elements.

The shady-grove filled with humming beetles and screaching birds becomes a pond when it is filled with the pollen of flowers. A scene in this region is metaphorically shown as a dance. The bamboo makes a flute-like noise while the wind waves it and it becomes the music, the trumpet of the rainy clouds sounds like the drum, the humming of the beetles stands for rhythmic songs and the dancing peacock signifies the dancer (viRali). The fish vaalai leaps and tears the lotus leaves in the raised place where the water-falls flow. The water in the pool over-flows and it washes the hillock containing pearls while the girls in that region bathe in the pool. The dark elephant and its bright tusk look like the lightning in the coluds. The yak as white as the foams of the sea and the white clouds, gazes on the bean plant and drinks the water in the wanter-falls. The jungle having trees of plantain, bamboo and gambogo spreads golden light through out the region. In the rainy season, the clouds cover the mountain and darkens the day. As the inhabitants of the mountainous region live and eat the meat, no-body is to enter into this region. There are several caves in which big serpents which can swallow even the elephants, live. The serpents, tigers, and elephants make loud cries in the caves. Several marshy places capable of immersing even the elephants are there. The place is spread with a variety of flowers and it resembles the flowery bed-room on which the bride and the bridegroom enjoy sexual union. The flowers of Koonku and East Indian kino tree spread over the hillock

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and looks as if the bow of Lord Indra has fallen down on the ground with clouds: The hillock full of pollen of flowers seems to be the bed-room. The Asoka tree has blossomed with fire-like flowers, and appears like a youth who has applied saffron paste on his chest. The hillock covered with blossomed flowers EeLilaippaalai' makes its appearance as a pond full of white lotus. The bright gems on the mountain slopes is akin to the crescent moon giving light during night. The fertility of the region can even attract the ascetic who performs strong penance to attain salvation. Thus the hilly region is described.

Next the epic poet goes on narrating the desert region. Here the heated light of the sun, the fearful appearance of the shadow, the action of the elephant and deer, the nature of the trees, bamboo and oomai and the enjoyment of the hunters are given as descriptive elements.

The hot sunlight passes through the emblic myrobalan tree and the light spreads on the ground with the shadow of the above tree and it seems to be the fire which burns the shadow. The shadow afraid of being burnt by the sun light, vanishes. The elephant falls down and rolls over, due to heat. The deers seize the bamboo pearls by confusing them as rain-drops and feel shy realizing its reatity. Besides, they go near the serpent entering into a hole with open hood, mistaking it as a blossomed flower of Kaantal which bends and pays its homage to the 'coming of the rainy season', and get great grief. A dejected deer by confusing the mirage as water suffers as if a virtuous person who goes to an evil one to get his demand. The caves scatter and eject the fire. In the raised ground the bamboo breaks and gives out pearls. These pearls rubbing against each other produce the fire. The bamboo-rice falls on the ground and is fried. The tree oomai is dried and is dead, It looks like the house of the evil hearted miser who does not give anything to the beggars coming to his house. The hunters of the region enjoy a feast after plundering the wealth of the travellers, by beating their drums tudi and tondakam.

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Thirdly ToolaamoLittetvar describes the pastoral region. The flowery scene is the main descriptive element in this region. Others like the dance of the peacock, the happy mood of the deer, and the richness of honey and milk, which are also alluded to.

The flowering scenes are pictured metaphorically as a dance and a girl. The flower Kaantal as a dancer, receives in its flowery hands the flower as gold which is given by KonRa; the king, who enjoys by seeing the dance of shrubs the dancer. The humming of the beetles becomes the music for the dance and the flowery grove becomes the dancing theatre. The north wind directs the dance. Thus the flowery scene is metaphorically represented as a dance.

The flower kaantal stands for hand, the karuvilai for eye, the Arabian Jasmine for teeth, the nut KonRai for tresses, the Kovvai for mouth and shrubs for waist and thus the natural scenery of the flowers signifies a girl. In the grove mainly containing 'akil' tree, there are blossomed flowers of Kumilam. Upon them, the pollen of the flowers KonRai (Indian laburnum) spreads and it seems to be a golden powder which is spread all over the KumiLam flowers. The raised sand hillock in the middle of the wild-river is surrounded by Kusa grass, fully covered with the pollen of flowers and looks like a sacrificial place (yaaka caalai). On one side of the forest, the white flowers like Arabine Jasmine spread the white moon-light. The other side is filled with the fallen jaumoon fruits on which the black beetles are swarming round and look dark as night. One of the sides of the jungle is full of 'kovvai' fruits, red-kaandal and cochineal insect (Intira koopam) appears as the red-sky. The garland is grown with green grasses and the peacock dances on that place. It looks like the black-sea. The peacocks dance while hearing the music of the flute played by herds-men and the beating of the drum. The deers are in a happy mood when seeing the above scene, like the women who see and enjoy the festival. The milk of the cow which remains after its calf has sucked, mixed with the milk of 'marai' flows on the ground of pastoral

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region and the birds drink this milk and sing in great pleasure. The arabian jasmine sheds honey to mix with the above flowing milk. Thus the pastoral region is shown.

Finally in Cuulaamani, the agricultural region is described. Here also the flowery scenes are mostly and vastly spoken of. Moreover the richness of fruits, actions of swan, fishes 'kayal' and 'vaalai', female monkey and buffalo, and the fumes of the sugar-cane factory are referred to.

The flowering scene is metaphorished as a woman, The blue water-lily flowers signify the tresses, eyes and flowers worn on the tresses of a lady. The shrubs CeNkidai represent the forehead. mouth, bracelet and the knot of her tresses; the water-lily stands for her attire, foot and garland. The lotus flowers become her hand and the colour of her body. Thus the flower-scene is compared to a woman. In the paddy-fields and in the bathing ghat there are blossomed flowers of water-lily, kaLuniir and lotus. The ground in the region becomes a pond while it is filled with the juice of fruits of mango, jack and banana. The fish 'kayal' fearfully swims fast and vanishes into the water while seeing the fearful appearance of the swan which hears the uproaring of the sea and of the water flowing in the paddy fields. The fish vaalai leaps with frenzy while drinking the mango juice. The male monkey hides itself among the leaves of the screw pine tree and the female monkey cries with grief due to separation. The plantain tree sheds honey while it is attacked by the buffalo and it fills the lotus flower in the pond. The sugar-cane factory fumes spread as clouds on the mountain. The epic feature 'passing through the regions' in Cuulaamani thus becomes the descriptions of the four regions[25].

The epic element 'passing through the regions' comes at two places in Cintaamani[26]. First it comes when Ciivakan instils the doctrines of life into a hunter while passing on, leaving his beloved newly married bride Keemacari. Here the agricultural, hilly and pastoral regions are placed in order.

25. Cula : 728–812 26. Cin : 1577–64; 2102-107

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Next, when he leaves his bride Curamancari and gets on a journey to Vitaya kingdom, the five regions agricultural, maritime, pastoral, hilly and desert are all described.

In the first place, he passes through the agricultural region as the husband goes on separated from his beloved wife[27]. Here the regional custom and habit connected with the description of the land is worthly mentioned In the second, the author describes the land only by picturing the action of a buffalo. The buffalo grazes on the blue water-lily flower and sheds its milk on the soft and tender leaf of lotus. This milk feeds the swan, little birds, and the young one of the crane. While Ciivakan is passing through his region, all sorts of birds fly with fear[28].

The hilly region alone is spoken if in an exhaustive manner in Cintaamani. Here flowery scenes, honey, hill, mountain-slopes, water-falls, peacock and food-grains are vividly narrated. Flowers like Konkam, Kaaya (i on wood tree) and maravam (saffron tree) blossom like the crown of a king, the neck of peacock and the turban of 'kancuka maakkaL' respectively. The honeycomb is crushed by the goat in the mountain and the honey overflows on the mountain like the garland of God Tirumaal. The mountain covered with fog seems like the big serpent which strips off its skin. The falling of water-falls on the tusk of elephant and its bath appears as if the Ganges worn on the matted-hair of Lord Siva falls upon the crescent moon worn by Him. On the mountain slopes the peacocks are dwelling thick and thin. While the water-falls make a loud noise like the drum, the beetles sing and the peacocks dance. This region is filled with ears of maize looking like the weapon 'kaittalam', ears of millet resembling the honeycomb, unripe fruits of bean looking like ribs of elephant, and grains like paddy, sugar-cane, common millet, sesame, blackgram, and green gram. The inhabitants of the hilly region do their virtuous deeds by feeding the poor

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27 Cin : 1557 28. Cin : 2102

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who suffer from hunger with 'aval' (flattered rice got pestling fried paddy) honey, fruit and pindi (flour). The fertility of the agricultural region is thus portrayed[29].

The scenes of flowers and the actions of beetles are worthily mentioned in the description of the pastoral region. The scene of flowers is metaphorically portrayed as a marriage. The Arabian jasmine consults and settles the marriage. The Kuravam (bottle-flower tree) gives her daughter (the flower) in marriage to KonRai (Indian Laburnum flower – the bridegroom). ToonRi (a kind of lily flower) holds the auspicious light. The beetle pours the honey of wild-lime tree flower in accordance with the practice of pouring the holy water on the hands of both the bride and the bridegroom during the time of marriage.

In the shadow of Indian Laburnum tree the stag and deer sleep in the light of gems. The beetles taste the honey of Arabian Jasmine like a man who enjoys the smiling face of his love. The cochineal insects fly and spread on the Paddy Plants. The herdmen playing on his flute is heard all over the region while they distribute curd to all. The bell of the cowherd is heard all over the places. The pastoral region is thus described[30].

Next in the maritime region, the swan which is capable of dividing the milk from water mistakes the 'Calancalam' which gazes the food by digging the heap of conch pearls in the middle of thousand conches called 'valampuri' surrounded by thousand conches, as its female one. It embraces the 'calancalam' and suffers while it realizes that it is 'calancalam, and not the female swan[31].

Finally the desert region comes, Ciivakan and his companions by applying on their bodies the sandal paste for cooling, pass through the heated desert area by hastening their horses. There the wild-cock and kite sit on the branches of

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29. Cin : 1558-62; 2105 30. Cin : 1563-64; 2104
31. Cin : 2103

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flowerless Kadampa tree and make fearful cries longing for food. They cross the desert within a short period of one mukurttam (a period of one and a half hour) like the wealth going out of the hands of one who wishes to get fame, like the lust of prostitutes, who are satisfied and like the saint's anger which vanishes[32]. Thus Cintaamani alone speaks of the passing through the five regions. The other epics describe the passing through only the four regions.

In Villi Bhaaratam, the Paandavaas pass through the regions agricultural, pastoral, hilly and maritime while they are going to pay a visit to Attinaapuri in pursuance of the invitation of Tirutaraaddiran[33].

For portraying the agricultural region, the vision of shady-grove is shown here. In that grove, the army of the Paandavaas takes rest. They pluck out the flower chanpak and paatiri, the fragrant leaf 'paccilai' and the spathe of areca palm tree, and wear them. They take the fruits Mango and banana, and arecanut and eat them. They take bath in the pond with great pleasure. The ladies of the land come in numbers and pay their homage to the Paandavaas and thus he Paandavaas pass through the land.

The Paandavaas next enter the pastoral region and smell the Arabian jasmine. There the horrid smelling cowherdesses welcome the Paandavaas by giving vessels of ghee and curd. The stags and deers crowd in front of Taruman having a tender heart and mercy on all living creatures. The jungle where KonRai trees (Indian laburnum) have grown thick and thin sees the Paandavaas with an aweful look. The peacocks are dancing by confusing the army elephants of Paandavaas as rainy clouds. The pastoral region is thus elucidated.

After crossing the pastoral region, they enter the mountain slopes where the thundering clouds are stopped. The elephants in the mountain run away with agitation by seeing

32. Cin : 2.06-107 33. Villi : 2 : 2 : 92-110

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the army elephants of Pandavaas. The dust comes up from the hoofs of the hurrying horses to the peak of the mountain. The lion hurries up by confusing the rising dust as peak and falls dead on the spears of the warriors. The loud noise of the army deafens the ears of the Asura women who live in the mountain caves. The description of the hilly region thus exposes the greatness of the Paandavaas army.

Finally they pass through the maritime region, where the sea having waves and sharks, the conches, screw pine trees, heap of sand and groves in the sea-shore, is pictured. The sea fearfully roars by thinking that the elephants and chariots of the army have come to destroy it. The warriors eat the coconut and palmyra fruits, wear the flowers of mast-wood tree and take rest under the shadow of the screw pine tree. Thus in Villi Bhaaratam, 'passing through the four regions' is described in brief.

Though the travelling scenes in Ariccantira Puraanam are mostly indebted to 'crossing the rivers', 'passing through the regions is also referred to. The passing through the three regions namely hilly[34], desert[35], and pastoral[36] are made use of in this epic. Amongst the three, the desert region is more expressive than the other two. The hilly and desert regions are narrated twice in each.

The first scene in the hilly region comes at a place when Ariccantiran and his followers cross the river Koomati when they are going to attend the 'Cuyamvaram' of Cantiramati. Here only three scenes namely shady-groves water-falls and mountainous scenes are described. In the scene of shady-grove, trees like gallnut, palaacam (jack), mango, mancaadi (red-wood tree) aacini (a kind of jack tree), chanpak, veNkai (East Indian Kino tree), cura punnai (gamboge tree), Koonku and Acooku containing fruits and flowers are singled out. The

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34. Aric : 1:95-98; 6:10-103
35. Aric : 1:103-130; 6:34-46 36. Aric : 6 : 100

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men and women take bath in the water-falls and in the pond. Some of them fearfully take to their heels away from the places where they are bathing. Another group run fast towards the water and leap into it. They pluck various flowers also and then they go to the raised grounds, peaks, hillocks and the fields of millet and thus see the beauty of the mountainous region. Here the hilly region is more or less pictured as the actions of men and women. The second scenes in this region come when Ariccantiran and Cantiramati pass through it while leaving the city after losing all they have.

Here they pass over the land having herds of goats and sheep and enter the hilly region containing grass. A slight mention about passing through the pastoral region is noted here. In this hilly region, some visible and invisible scenes are shown like the dead animals, the different types of fragrance and the flower beds which rouse lustful feelings. The dead lions, elephants which are killed by lions, tigers killed by elephants, deers killed by tigers are all there in the region. Civet, musk, sandal, akil-wood, various liquor like toddy, the skin of serpent and the juice of elephant all fragrant smells are mingled and it is difficult to find out separately the smelling of any individual one. Ariccantiran and Cantiramati see the places of beds of leaf-bud on which the KaRpaka flowers have fallen down to the sexual union of men and women in the celestial as well as the Vidhyaadharaas worlds. Here the scenes shown will stir up the sexual-feelings of even those who go on with great grief and thus the author pecifies them.

The first desert scene in this epic comes after 'passing through the hilly region' when Ariccantiran is travelling to attend Cantiramati's 'cuyamvaram'. Here the nature of the region, the appearance of the regional Goddess Kaali and the worship of Kaali are spoken of in detail.

In the desert region, there are clefts, mountains, and blackened and scorched trees, due to the heat of the sun. The heat of the desert seems as if the three powerful fires the fires

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used by God Siva to burn Tiripuram and to burn Lord Indra, and the submarine fire-have come together. The head of the serpent explodes due to heat and gems spilt from it fly in the sky and at last fall down on the earth as stars without rain, the earth splits into parts and the light of the brightening gem in the head of the serpent Aaticeedan looks as if the mother earth comes out to burn the sun which burns the earth. The deer due to thirst confuses the mirage as real water and goes in search of the miser instead of the benevolent. The bird 'caatakam' by mistake swallows the pearl scattered from the explosive tusk of the elephant as drops of rainwater and faints. The white sand in the desert region looks capable of easily destroying the celestial world as well as drinking all the aeon flood. The fire set in bamboos, which rub against one another and burns the elephants and the serpents and the blood resembles the red-sea. The heap of their bones looks like foams of sea. Thus the desert scene is described in the figure of speech called hyperbole.

Next the author goes on narrating the nature and appearance of Goddess Kaali and her worship. She wears the skin of elephant; he Ganges and the moon are her matted hair; she has a trident in her one hand; she is the one who destroys the Asuran Taarukan; she wears the anklet in her legs; she wears the serpent on her waist, hand and head, and these parts look as sun, moon and fire respectively; she holds the sword as brightenred as the fire used to burn Tiripuram, by Lord Siva; she handles in one of her left hands the shield; In her eight hands she holds eight weapons namely 'Paddayam' (Sword), Kool (Stick or Rod), MoLu (axe), Valaittadi (Club), Cakkaram (discuss), Keedayam (Shield), and Vacciram (thounderbolt) She wears Kulai (ear-ring), Valai (bracelet) neRRip paddam (Women's ornament on the forehead), Vaakuvalayam, Paadakam, CataNkai and Patakkam (ornamental pendant attached to nock-lace). Thus the figure of Kaali is described.

There are a number of genies on guard and serving Kaali. The devils cut off their heads and place them in the hand of Kaali as offerings. The demons bring the heads of human beings which are given as offerings. The celestial women worship Goddess

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Kaali by swinging the royal insignia, by falling at the foot-steps of Kaali, by singing songs of salutation, by dancing and by playing on the musical instruments. The demons 'idaakini', bathe Goddess Kaali, adorn her with flowers and eye-salve and give food and by this way they worship Goddess Kaali with devotion. The devas pay their homage by falling at her feet. The human-beings at all times adore her for getting boons. Kaali is seated with a merciful appearance and a graceful look.

The desert region is thus portrayed in full in the figure of speech called hyperbole. The purpose of narrating this scene is to foretell the distress of Ariccantiran, who is going for the 'cuyamvaram' for seeking sexual pleasure.

The next desert scene comes during the tragic journey of Ariccantiran and Cantiramati. The first scene comes after crossing the rivers carayu and Koomati. But here it is placed in between both the rivers Carayu and Koomati. In the first only the heat of the sun is described, but here the mental distress and the agitation of Ariccantiran and Cantiramati due to heat are portrayed picturesquely.

The earth burns their feet, the rising dust covers their body and the sunlight scorches their head and thus they become blackened as the creeping plants of the earth. Their feet become black in colour due to heat. The ways through which they pass are filled with large black ant, scorpion, serpent, wasp and centipede by the magic power of saint Kaucikan. Besides, in the dead trees, and in the raised hillocks are spread poisonous creatures like leech, serpent which hatches eggs, kadduviriyan (a kind of serpent), scorpion and aranai (a kind of lizard), by the super-human powers of the same saint. Ariccantiran and Cantiramati are very much disturbed and wounded by these, since they do not get any medicine to cure these poisonous bites. But they do not die. They become black in colour and all their beauties are gone. Even the celestial women fear when they see the serpent hastening with fury. There is no water and shade but only the mirage. Though they desire to take rest under the dead tree,

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it is not possible due to the presence of ferocious serpents there. They do not blame nor get angry with the saint Kauclkan, the three first Gods called 'Mummuurtti' and the celestials, eventhough they have to pass through such a cruel desert. They get worried only by thinking of their fate. This scene of the desert is used to depict the good qualities of Ariccantiran and Cantiramati who do not blame others even when they are at the peak of their distress

Thus in all these epics, the element 'passing through the regions' is compeletely based on the description of the regions. Both Cilampu and Ariccantira Puraanam have certain purpose in narrating these descriptions. IlaNkoo shows Kannaki who goes with Koovalan hearing various noises coming from the agricultural region, but he doesn't portray any such scenes while Kannaki travels alone through the bank of the river Vaiyai after her husband's murder. Both journeys begin with tragedy. But the first travel is proceeded to regain wealth and pleasure. Here Kannaki expects to get sexual-pleasure and to lead a family life with her beloved husband. So the beautiful scenes of the agricultural region are shown to Kannaki. Though it is used to get rid of her distress and mental agitation, it symbolically represents her pleasure-seeking mind. In the same trend the beautiful scenes of the hilly region are shown to Ariccantiran who goes for winning the hands of Cantiramati in marriage. But the next shown desert scene in the same journey signifies his later life which is to be full of troubles and orries. Similarly, the hilly region portrayed in the second journey of Ariccantiran and Cantiramati avoids the monotony in the epic narration and thereby gives great force to the epic. Also it pacifies their grief for a timebeing. The desert scene that is depicted in the second journey pictures the good qualities of both Ariccantiran and Cantiramati. We can not know whether there is any purpose in portraying this scene in other epics.

Crossing the rivers :

Just like 'passing through the regions', 'crossing the rivers' is also one of the important descriptive elements in

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the epic event 'journey'. The description of rivers gets a prominent place in the epic Cilappatikaram. As far as the 'crossing of the rivers is concerned, Ariccantira Puraanam, stands first. It is spoken of in Perunkatai in separate chapter called 'Narumatai Kadantatu'[37]. The same idea of crossing the river is also reflected in Cilampu. In Ariccantira Puraanam, the staying on the banks of the river and the crossing of the river become the background of many epic events. It is also symbolically interpreted by scholars that it should be used in epics only to denote a philosophy of life too.

In Cilampu, the journey to Madurai of Koovalan and Kannaki is made mainly through the banks of the river Kaaviri[38]. Up to URaiyuur, they walk through the north bank of Kaaviri and then they cross the river by a boat called 'palli ootam' and reach the city URaiyuur[39]. Just like this, the journey of Kannaki by herself takes place only through the bank of the river Vaiyai[40] Both Koovalan and Kannaki enter the outskirts of the city Madurai after crossing the river Vaiyai by float made of wood (marappunai)[41]. CeNkudduvan with his army also crosses the river Ganges while he goes to wage war against the Northern Kings[42]. Also King CeNkudduvan takes rest at the banks of the river called PeeriyaaRu[43] and it becomes a background of a particular event in the epic story. It becomes the basic reason for his war with the Northern Kings especially King Kanakan and Vijayan, and also his act of having built a temple for Kannaki, the Goddess of chastity and the festival he celebrates in her remembrance. In Ariccantira Puraanam the resting at the banks of the rivers becomes a model for many epic events as in Cilampu.

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37. Perun : 1 : 51
38. Cilap : 10 : 32-35
39. Cilap : 10 : 214-17
40. Cilap : 23 : 185
41. Cilap : 13 : 177-80
42. Cilap : 26 : 181-82
43. Cilap : 25 : 22-23

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Cilampu gives only a reference for crossing the rivers but in Perunkatai it is elaborately spoken of in a separate Kaatai. Mostly this chapter in Perunkatai narrates the descriptive elements of the river such as the goods it brings, the speedy and forceful flowing of the flood carrying things, and the actions of the living creatures in and outside the river.

Pearls, gems, rice of bamboo, paddy, sugar-cane, millet, mango, jack fruit, banana, honey comb, trees teak and akil, saffron flower, pepper, turmeric, fruit of emblic ongrobalan, and long pepper - all these things are available in the hilly region and are brought to the villages by the river and thus the river looks like a merchant. This river gives much troubles to the plants like jasmine and kurukkatti, afflicts the trees 'iruvaadci' (Tusan jasmine) and 'maniccikai' trumbles down the trees punnai (mast-wood tree) and naaLal (hard-wooded tree), bends the trees kuruntu (wild-lime tree) and KonRai (Indian laburnum) causes the trees tadaa and pidaa to fall on the ground, destroys trees like mullai (thorny trees), splits the roots of the trees mango and marutam (Arjuna tree), breaks off the branches Ceemaram and uproots the banyan tree. Thus the speed and forceful flow of the river is portrayed very picturesquely. Besides, it seizes the cottages of the KuRavaas and plunders the wealth of the fertile lands and branches off into several channels and flows. The force of pulling things by the flood is thus depicted.

Animals like deer which are in the midst of the flood are swimming towards the shore. The peahen laments by standing besides its male the peacock. The black bear and the porccepine fearfully run away. The monkey and the 'mucu' jump over the trees. The bees and beetles desire the flood and fly towards it. Even the creatures which are living in the water are all frightened by the speed of the flood. The living beings which breathe outside the water are, playing joyfully. Crane, Stork, CampankooLi (water-fowl) Puuni and AnRil (Krouncha) eat the fishes Vaalai and Varaa as day-time food and sieze the fishes like 'ayirai' and fly to their nest for their night food. The trumpets of the frenzy elephants and the she-elephants which come

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to drink water are ever heard. Thus the nature and actions of the living beings are narrated[43]-A. Utayanan riding on the elephant Pattiraapati crosses the river through the bathing ghat containing pebble like sand[44].

Though Ciivaka Cintaamani does not refer to this, it is mentioned in the words of Cutancanan who guides Ciivakan in the right path. He tells him, 'while you pass the kingdom of Takkam, there will appear a river, If you swim across the river you will reach the cottage of hunters.[45] Here the river is portrayed as a prostitute due to its act of feeding the world by dividing itself into various channels and due to its act of collecting the gems and distributing them to the people. Also this river is having the fragrance of the tresses of the women in that country.

In Cuulaamani, on the way to Pootanaapuram through the air, Cuyampirapai is shown the scenes of the land by her maid Amirtappirapai. In it the river scene is also included. Both the rivers the Ganges and the Indus are described. The scene in which the beetles are swarming round the Ganges waves looks like bringing the honey like foams. The waves dash against the shore and return and look as if the river grinds the sandal wood with its hands of waves by putting it on the grinding stone of shore[46]. The river Indus play the ball-game with its waves as hand and foams as ball. Also it breaks the sandal tree, throws the gems, seizes the akil-wood, dashes the pials of the country Curamai, touches the entrance of the royal palace and finally reaches the west sea and wages war with it[47].

No importance is given to this scene 'crossing the rivers' in Villi Bhaaratam. But in Ariccantira Puraanam all the three journeys, crossing the rivers gets a prominent place.

The first journey starts from Ayootti to Kannamaapuri by Ariccantiran to attend the Cuyamvaram to win the hands of Cantiramati. In this journey, the crossing the river Carayu comes first. The war elephants, horses, and warriors descend

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43-A Perun : 1 : 51-Narumatai kadantatu
44. Perun : 1 : 51 : 80-86
45. Cin : 1199-1201
46. CuuLa : 877
47. CuuLaa : 878-79

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the river and walk. Ariccantiran also gets down from the palanquin and walks through the river. The army moves thick and thin and the waves arise and dash against the fishes Vaalai and throw them out of the water on the shore. The breast of women attack the chest of men and so the broken garland and the slipped waist band fall down but they do not take care of it. The breast of women touches the chest of men who are not their bridegroom and suffers. It is referred to in the book of morals called 'manuniiti' that during the time of festival and temple worship the touching and pressing of breast of women against the chest of men is not against chastity. But in it, it is not mentioned while going for a 'Cuyamvaram'. So the women who are unable to know whether their breasts touching the chest of men, is right or wrong for their chastity and so they are confused. A woman falls down form the elepant while it leaps. She is embraced by a man who mistakes her for an elephant. The crossing of the river Carayu is thus pictured with full of lustful scenes[48]. As this journey is undertaken for seeking pleasure, this scene of crossing the river is portrayed with full of seenes giving pleasures.

Ariccantiran, next enters the river Koomati The staying at the banks of this river is shown as 'description of time 'maalai' (evening). Here also the sexual pleasure of men and women is spoken of[49]. Further it elucidates the love sickness of Ariccantiran towards Cantiramati[50].

At the end of the first journey, there comes the crossing of the river Ganges. The king Ariccantiran and his followers entering the river looks as if all the wealth in the celestial world are entering the PaaRkadal, a bed of God Tirumaai, due to the curse of a saint. The water of Ganges mixes with aromatic powder, sandal and saffron pasted on the breasts of women and resembles the rainbow. In this river the warriors of the four

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48. Aric : 1 : 68-72
49. Aric : 1 : 80-81
50. Aric : 1 : 87-88

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diffesent armies, the women and the king take their holy bath and cross it.

The second journey in this epic is also mainly based on crossing the rivers Carayu, Koomati, Ganges, Coonai, and Yamunai. Ariccantiran with his wife Cantiramati, his son Lokitaacan, his good minister CattiyakIrtti descends into the river Carayu and reaches the west bank and takes rest in a flowery garden where sand is spread. Here the river Carayu which is traditionally owned by the kingly race of the sun (Cuuriya kulam) is metaphorically portrayed as a foster-mother. She makes a loud lamentation due to her deep sorrow by seeing her son. Ariccantiran in a pitiable condition of having lost all his wealth and kingdom. She embraces his flowery feet also[51] In a grove situated on the banks of this river Ariceantiran takes rest and his people come there and beg of him earnestly to return to the city. But Ariccantiran who strictly keeps to his words refuses to accede to their request and continues his journey.

Next they reach ihe river Koomati only at the time of sunset. This river flows through the pastoral region. They drink the river water and stay on the raised ground of sand on the banks of the river. At once the could rains by the order of the saint Vicuvaamittiran. The flood of the wild-river rises up and so they cross the river in the darkness by stnmbling upon the wooden pieces and roots of trees and bamboo and by treading on the heads of serpents. They recognize the path by the help of the lightning and walk through the river by using the walk-stick. By finding out the deep and the raised places in the river with the help of the stick, by walking through the mire, and by drinking the water many times, they reach the other bank of the river where lions and tigers live. There appear devils and demons disturb them at the instigation of the cruel saint Vicuvaamittiran. The travellers go near the devils and demons and beg of them to eat them. But the spirits

51. Arie : 1 : 141–46 52. Aric : 6:46-75 6:11-12

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disappear. Thus they cross the river Koomati at night and reach the river Ganges in the early morning[53].

Here the river Canges is vastly set forth. The poet makes the hero Ariccantiran and the heroine Cantiramati to converse playfully with each other and thus get rid of their immense sorrow for the time-being. Before they converse, the author gives a vivid description of the river. The wealthy goods, fragrance and the scenery of the banks are the three main descriptive elements that are depicted here. Gems, akil wood, diamend the nine kinds of costly gems, gems called pudparaakam, tusk of elephant, and pearls are the things that show the fertility of ihe river. The water has the fragrance of the musk of elephant While subduing the noise of the water, beetles are humming by swarming round the flowers lotus and mast-wood tree (punnai) Birds which make their wings dry after taking bath in the river, hide the heap of sand. Such beautiful scenes of the river are compared to the beaaty of Cantiramati by Ariccantiran and he converses thus.

"O! my beleved having beautiful eyes like the bow of Lord Indra! Look at the eddy which resembles your navel. Make a sight on the gems of serpent which seem to be the stars which are thrown away by the elephant having dots on its ferehead. See the confused status of the male swan which embraces the flowers put on the sides of the bank by waves, as its female one. Observe the flying birds that foretell us that we do not have any place at all in the land except in the celestial world. Behold the Ganges that looks like a woman, its channel that looks like an anklet worn on the leg, the conches that looks as the neck, the coral that looks as the mouth, the fish kayal that looks as the eye, and the white sand heap that looks as crores of breast. Further he wonders how much she gives love sickness to God Siva by her crores of breasts eventhough by the two breasts Umaa gives a lot".

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53. Aric : 6:46-75

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By hearing these astonishing words, Cantiramati at once reveals that 'two breasts can alone give charming beauty to a good woman. But this lady Ganges having a lot of breasts is of no use'. But Ariccanitran replise that it is enough to have two breasts for a mother who grows a child and raises a question 'is enough for a mother like Ganges who feeds the world? After playful and interesting conversation, all enter into the water, take bath and cross the river by walk. They take rest in a grove on the banks of the river. There the cruel animals sent by the saint Vicuvaamittiran come to disturb and trouble them[54].

From the banks of the Ganges they pass over patoral and hilly regions and approach the river Coonai. Here the overflowing honey, sand, fragrance, eddy, and the living beings in the water are the descriptive elements that are spoken of. The honey shed from honeycomb and the flower joins the water of the water-falls. The water-falls carry pearls also. The lotus pearl available at the bathing ghat of elephants, the red coloured gold kept in the bathing ghat of the lions, and the serpent pearls secured from the bathing ghat of serpents are shining in all the sides of the river. The mire of the sand, the conches, the heap of black sand, the sandal smelling eddy and the raised ground of white sand are fully seen. Birds like stork, swan, little birds (Kuruku), Crane, Dove, Water-CampankooLi and Cakkaravaalam, animals like water-dog and crocodile are all there in the water. Ariccantiran, and others cross the river by swimming through the water in which the overflowing milk of wild-buffalo mixes[55].

At the end of this second journey, there comes the river Yamunai. The river Yamunai passes across as if it rebukes the mother land that it is not so good as it has left Ariccantiran and joined the saint Vicuvaamittiran. It also flows like-wise as if to admonish Ariccantiran to hasten to-

54. Aric : 6:75-88 55. Aric : 6:104-108

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wards his kingdom, Moreover it comes by bringing valuable things like sandal and akil wood, gems and gold thinking that Ariccantiran has lost all his wealth. Its worth is more than eight times of the wealth that Ariccantiran has to give Vicuvaamittiran due to his promise. Even then Ariccantiran does not get the things because the river flows inside the country that Ariccantiran has presented to Vicuvamittran. Here in this river also they take bath and rest near the banks. There the cruel saint comes and tries his level best to make Ariccantiran a liar or a man who doesn't keep his promise. But the saint gets utter failure and Ariccantiran proceeds in his journey. There appears the God of Fire instigated by the saint to harm them. But this God can not stand before the power of Chastity of Cantiramati and losses all His powers and disappears. And then the travellers bathe at the bathing ghat Vaaranavaaci at Kaaci[56]. Thus the second journey comes to an end.

The third one begins from the city Kaaci to Ayootti undertaken by Ariccantiran and his fellowmen. First they stay on the bauks of Vaaranavaaci at night after taking bath in it. Next morning they start and reach Yamunai. They bathe in both Yamunai and Kootaavari a river shining with gems, pearls and gold. After crossing other rivers they approach the Ganges which was brought by Pakiiratan to the earth.

Here the overflowing flood of Ganges becomes a high expressive unit. The flood increases in the river as if the milk of a cow flows when its calf comes to it with affection. The banks-ful flood comes with great speed and force like the aeon flood and it causes to roll the mountains, to pull down the trees, to scatter the foams and to throw away on the bank the gems called patumaraakam. In it the fishes varaal and malaNku leap. The scenes on the shore are also exposed in a very grand manner. Lord Indra and his wife Intiraani get surprised by seeing the elephants, shady-groves of Areca palm, gems, birds and animals

56. Aric : 6:109-132

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This grandeur in description shows the happiness of the river Ganges by seeing the return of Ariccantiran to his country. Next they reach the river Koomati and there the people of Ayootti gather and come to welcome Ariccantiran.

In all these three descriptions of crossing the river, the author does not forget to mention the taking of holy bath in the rivers by Ariccantiran and Cantiramati. It clearly shows the purification of their mind gradually during the journey. The troubles and worries, and disturbances that they come across during the journey help their mental growth and raise the characters to the sublime limit.

This showing of the mental growth of characters during the journey begins from Cilappatikaaram. There we have seen a vast difference in the character of Koovalan shown in 'Pukaark Kaandam' and in 'Madurai Kaandam'. Though Koovalan leads a virtuous life at Pukaar with the habit of protecting other's life without taking care of his own[57], of giving presents generously to all[58], and of his incomparable self-sacrifice of giving his own soul for the sake of others[59], he leads a life without caring of even his own wife for twelve long years. Also he doesn't understand the love and affection of Maatavi towards him, eventhough he lives with her for twelve years. While hearing the song of Maatavi (Kaanalvari) he atonce rebukes her as a liar due to his emotional mind and says 'maayappoy palakuuddum maayattaal'[60] (a liar who always used to speak lie). His emotional mind acts very quickly and it leads him to immediate separation from Maatavi. He not only refuses to accept the letter of Maatavi from Vacantamaalai but also insults her a "dancer" and declares that she has acted tactfully and talently throughout the twelve long years[61]. While he returns to Kannaki he speaks that he has lost all his wealth by living with a liar Maatavi (calampunar kolkaic calatiyoodaadik, kulantaru Vaanporul kunRan tolainta, ilampaadu

57. Cilap : 14:40-43
58. Cilap : 14:54-75
59. Cilap : 14:76-90
60. Cilap : 7:52:3
61. Cilap : 8:74-110

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naanut tarum'[62]. Thus he commits mistakes first by not satisfying his beloved wife Kannaki and later by not fully understanding his beloved love Maatavi. To recollect all his faults and to set him free from them, this journey acts as an important one for his character.

Koovalan himself suffers internally due to his sinful acts done in the early days and he journeys through the deserted area with his wife Kannaki and sighs like the air coming out a billow. So he gets bodily changes[63]. He confesses all his cruel acts to saintly Kavunti when he goes into the city Madurai to see his tribesmen the merchants by entrusting his wife as a refuge to Kavunti. He confesses thus:

neRiyin niinkiyoor niirmaiyee naaki
naRumalar meeni nadunkutuya reyti
aRiyaat teeyat taaridai yuLantu
ciRumai yuRReen ..... [64]

Moreover he confesses by revealing his faults to his wife too.

Kallata rattam kadakka yaavatum
valluna kolloo madantai melladiyena
vemmunai yaruncuram poontataR kiranki
emmutu kuravar ennuR Ranarkol
maayaN kolloo valvinai kolloo
yaaNulaN kalaNki yaavatum aReyeen
vaRumooLi yaalarodu vampap parattarudu
kuRumooLik kooddi nedunakai pukkap
poccaap pundu porulurai yaalar
naccuk konReeRku nanneri yundoo
irumutu kuravar eevalum piLaitteen
ciRumutuk kuRaivikkuc ciRumaiyum ceyteen
vaLuvenum paareen maanakar maruNkiindu
eLukena eLuntaay enceytanai"[64]

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62. Cilap : 9:69-71
63. Cilap : 13:44-66
64. Cilap : 14:17-20
65. Cilap : 16:57-70

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Here Koovalan knows his self and his faults. Above all he knows his wife Kannaki. Besides, he comes to understand the real love and kindness of Maatavi by a letter sent through Koocikan whom he considers as one always speaking lies and a pretender. The following lines,

"tantiitilal enat talarcci niiNki
entii tenRee eytiya tunarntu[66]

reveals this. Thus to enable Koovalan to recollect and to recognize his faults, IlaNkoo lengthens their journey to Madurai in several Kaatais. Though Cilappatikaaram is a tragedy, this journey is used to expose the elevated sensation to the tragic story of Cilappatikaaram. Dr V. I. Subramaniam also supports this view. He holds that IlaNkoo who has narrated a very long distant journey of King Ceeran CeNkudduvan in a single Kaatai, expresses the journey of Koovalan and Kannaki to Madurai comparatively a short distance in several Kaatais and the aim of narrating thus is to depict the emotional excitation of the tragic event of the story[67]. Both Koovalan and Kannaki realize their true selves during the journey. Koovalan is purified in his character. Both are travelling in a mood of expecting a good life at Madurai and also they have a strong faith on getting it. For such a situation, the tragic end of Koovalan comes suddenly. And so the tragic sensation is much appeaaling to the readers and they all pity for him. Thus we can safely conclude that the journey of Koovalan and Kannaki to Madurai is made use to purify the mind of Koovalan and to remove the defects in his character, and to increase the tragic sensation to the epic Cilappatikaaram.

In Ciivaka Cintaamani, the one year (panniru matiyam) journey of Ciivakan gets much importance in the epic narration, that is to classify the sub-actions of the epic story which are centred round the main action. Also it has an instructive purpose as Cilampu has. During this journey Ciivakan

66. Ciiap : 13:94-95
67. Dr. V. I. Subramanian 'Kappiyak katturaikal' - p.

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marries Patumai and leaves her for two months. He gets Keemacari in marriage and lives with her only for two months. He wins the hand of Kanakamaalai, gets married and separated from her after several days. He parts from his wife Vimalai the next day of his marriage. He leaves Curamancari the same day of his marriage. The purpose reducing the days of his separation from his wives is to depict his growth of mind to overeome the lustful pleasures by and by. All the jain epics in general aim at leading the hero to attain salvation after fully enjoying the lust which is perisable. To attain salvation, first the mind must be completely free from lust. Such growth of mind may be possibie only after having nature experience. Though Ciivakan marries eight times, he is completely free from lust in his final stage and performs penance and gets salvation. This growth of his mind occurs only during his journey. So it can be concluded that the purpose of diminishing the days of his separation from his wives is to show the growth of his mind which overcomes the lust.

Moreover the author of the epic has many-sided purpose in narrating and lengthening the journey of Ciivakan. During his journey, Ciivakan insists on the doctrines of Jainism on many persons. So we can say that, to explain the Jain philosophy is also an aim of picturing the scene of journey. In Cilampu also we find the same idea, reflected through the characterization of Kavunti and the Caaranar (sages)[68] IlaNkoo insists on the perishable nature of the human body[69], and holds that the only way of getting relief from birth and death is by knowing the doctrines that are depicted in the 'Veetaakamam' a book on jain ,philosophy[70] and that the result of any action will be attained daring the next birth[71].

Ciivakan while he is journeying first meets a chief of the hunters. He advises him to avoid eating meat and

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68. Cilap : 10:160-212
69. Cilap : 10:174-75
70. Cilap : 10:176-101
71. Cilap : 10:171-73

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drinking toddy and honey. The chief of the hunters follows[72]. This act of Ciivakan who makes the hunter free from those things is closely connected with the deeds of Caatuvan who also changes the leader of the hunters to give up the habit of eating meat, etc., in Manimeekalai[73].

Secondly, Ciivakan reaches the mountain called Aranapaatam. There he adores Lord Arukan and pays his homage to the jain ascetics the Caaranar. At once the Yakshi appears and feeds him. Here the author of the epic while adoring Lord Arukan through the character Ciivakan is immersed into the devotional spirit and worships Him and his words come with more emotional and excitable spirit[74]. Here the epic poet praises Lord Arukan in six lyrics full of devotional spirit.

> "aati veetam payantooynii alarpeym maari amaintooynii
> niiti neRiyai yunarntaaynii nikaril kaadcik kiRaiyooynii
> naatam ennap paduvooynii navaicey piRavik kadalakattun
> paata kamalan toLuveeNkal pacaiyaap paviLap paniyeemee.

The above verse and the rest show his religious faith in jainism[75]. This is also one of the aims of narrating the journey of Ciivakan very vastly.

Civakan, while entering the mountain Cittrakuudam, lays flowers at the feet of Lord Arukan as offerings and worships by singing songs glorifying him. Then he advances to the hermitage where Vaishnava sages dwell. There he points out the useless path of Vaishnavism and makes them follow the path of Jainism. His preachings are as follows :

'If a person who is tied up with a big stone can safely cross the vast sea by swimming, the person who is leading a lustful life can attain salvation by performing penance besides his lustful acts. To grow matted hair long, to wear fragrant attire, to raise the Kalapam (Umbrella made of peacock's feathers) and to become solitary to attain salvation

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72. Cin : 1230-37
73. Mani : 16:75-119
74. Cin ; 1238-48
75. Cin : 1242-47

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are considered by philosophers as the seeds of getting birth. One who is completely free from sexual union and performs penance can only attain liberation. To know one's true nature is called naanam (sense of knowledge) To make it undoubtedly clear a thing which was already known well is called kaadci (sense of perfection). To control the senses not to go beyond the sense organs and to go through the virtuous path is called oLukkam (sense of conduct). Only when one achieves all these three his good and evil actions are destroyed and he earns eternal bliss. Thus Ciivakan explains the doctrines of getting salvation. The Vaishnava sages taapatar who perform penance with their wives, hear these preachings and at once abandon their wives and follow the path of jainism to attain salvation[76].

Next Ciivakan meets a traveller on his way after leaving his wife Keemacari. It is better to say that the author makes him meet the traveller. The traveller enquires about Ciivakan. He tells that he has four wives and only one son. Unable to understand him, the traveller with an insulting smile questions him how it is possible to get one child from all the four wives. Ciivakan imparts knowlege to him that his four wives are not human-beings. They are generosity (taanam), good conduct (oLukkam), strong penance, and worship of God and his virtuous path (naRkaadi), which leads him to get eternal bliss. Those who get this virtuous path as their son are considered as fathers; others are not[77]. Here also Ciivakan reveals his religious thoughts on life. It is notable that he is having four wives while he expresses these words. It supports to the view of interpreting his eight marriages as his attaining the eight good and virtuous characters.

Continuing his speech, Ciivakan goes on explaining the qualities of taanam and others. Giving gifts and other things to those who have overcome their five sense-organs is called

76. Cin : 1418–37 77. Cin : 1543-45

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taanam. Avoiding of eating meat and drinking toddy and honey is mentioned as Ciilam. Fasting and perfarming good actions on both the days uvaa (full moon) and addami (the eighth day after full moon) continuously is called 'tavam' (penance). To worship Lord Arukan who is seated under mukkudai (three umbrella) by flower fumes, sandal and aromatic powder is called as 'vaLipaadu'[78].

At Vanakiri, Ciivakan things of the perishable nature of lust and the meanness of the human body due to the advance in years while AnaNkamaaviinai shows her lustful appetite towards Ciivakan[79] Here he insults the human body as 'puLup payil kurampai' meaning a body full of mean creatures like worms. Next he teaches Pavatattan who is having full of lustful feelings towards AnaNkamaaviinai how to learn knowledge, its importance, the meanness of the unchaste wives, and the greatness of chaste wives[80]. And then he enters into the mountain where Lord Arukan rests, and adores Him[81].

When Civakan reaches the city Cantiraapam in Pallava Kingdom, he comes to know of the snake-biten Patumai, the princess of the country. Ciivakan, before protecting her life from the poison of the snake, reveals his knowledge on serpent[82]. Here the exhaustive knowledge of the epic poet is exposed through Ciivakan. Likewise Ciivakan at Eemamaapuram, meets his mother after a long separation and is advised on politics[83].

Thus the journey that Ciivakan leads is made use of for changing his mind to perform penance to attain salvation and of preparing him by getting enough power to win over the enemy Kaddiyankaaran which is the central action of the story and also to establish Dharma in his country. In addition to these, it is used to explain the ideas and thoughts of the epic

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78. Cin : 1546-47
79. Cin : 1574-78
80. Cin : 1595-98
81. Cin : 1609-11
82. Cin : 1285-88
83. Cin : 1919-28
84. Villi : 1: 4: 15
85. Villi : 1: 4: 25-26 .

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poet on religion and philosophy and to elucidate his knowledge on various aspects.

All the three journeys in Villi Bhaaratam are made use of, for speaking various aspects of the epic events mostly. Also to depict the strength and valour of both Viiman and Arccunan, and to prepare the Paandavas to stand steadily to win the Bharata war, which is the central action of the epic story, the three journeys are more important and very essential.

The first journey begins from the wax-palace from where the Paandavaas escape from the treachery of Turiyootanan with the help of Viiman the strongest of them. During this journey Viiman wages a duel war with Idimpan an Asuran and kills him[84]. And then he marries Idimpi, the sister of Idimpan. Here the saint Vyaasar appears and directs them first to go to the forest where the saint Caalikeentirar dwells and then to the village Veettirakiyam in the disguise of brahmins[85]. When they enter the forest where saint Kaala Kootirar lives, Idimpi begets a male child called kadootkacan the bravest of the warriors in physical strength[86]. They reach Veettirakiyam and there Viman kills the powerful giant Paakan[87].

From Veettirakiyam they start to Paancalam to attend the function 'cuyamvaram' for Tiraupati. On the way saint Vyasar approaches them and given direction by saying thus "Turupatan, the King of Paancaalam beget Tiraupati from the sacrificial fire only to give her in marriage to you. To-morrow itself she will wear the marriage garland to you. So you do not stay to-day and to-night at any place and proceed in your journey as fast as possible". Thus saint Vyaasar guides and then disappears[88]. The paandavaas strictly follow the guidance of saint Vyaasar and on the way they meet Cittira-taran, a celestial (Kaantaruvan). He is defeated by Arccunan and thereby he helds them to cross the tanks and rivers. They reach a place called 'Urcakatiram' where they pay homage

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86. Villi : 1: 4: 30
87. Villi : 1: 4: 62
88. Villi : 1: 5: 6-7

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to the saint Taumiyan and with him they enter into the city Paancaalam[89]. There Arccunan participates in the competition of archery and gets success and thereby wins the hand of Tiraupati. In that scene saint Vyaasar appears and reveals the mystic (previous) birth of Tiraupati and informs Turupatan to give his daughter in marriage to the Paandavaas[90], Thus the first journey of Paandavaas comes to an end mostly guided by saint Vyaasar.

The second one is Arccunan who goes on a pilgrimage by the advice of the celestial messenger Naaratar. Naaratar who decides to avoid misunderstandings between Paandavaas on account of Tiraupati, tells them the tragic story of the beloved brothers Cuntar and Upacuntar who fought themselves and died for the damsel Tiloottamai. He informs the Paandavaas that each of them should stay for a year and enjoy sexual union with Tiraupati in turn. During this time others should not see her. If any one happens to see her, he will have to go for a pilgrimage for one year in disguise to take holy baths in the sacred bathing ghat to become free from sins[91]. All the Pondavaas accept his advice and strictly adopt this. One day a Vedic Saint reports to the Paandavaas that his heard of cows have been seized by the hunters. To get rid of his distress, Arccunan hastens to recover the herd of cows from the enemies, the hunters. On his way, unfortunately he happens to see Taruman and Tiraupati who are enjoying in a shady-grove and so he suffers a lot[92]. By this sinful act, he goes on a pilgrimage to get rid of his sins.

During his pilgrimage he takes rest after having his holy bath in the river Ganges. There he meets the serpent woman Uluupi and at once falls in love with her and gets married. When he stays with Uluupi in the serpent world, Uluupi begets a child called Iraavaan. Then he takes his holy bath in the black coloured water Yamunai and proceeds his

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89. Villi : 1: 5: 8, 9 18
90. Villi : 1: 5: 71-88
91. Villi : 1: 6: 43-46
92. Villi : 1: 7: 2-4

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journey towards the south and reaches Tiruveenkadam. He then goes to the city Kaanci and there he bathes in the seven holy bathing ghats namely Kampal, Pompai, Mancani, Picci, Kalicci, Manni and Vexkaa. He worships in the temple at Tiruvannamalai and has his bath in the river Pennai. Then he pays his visit to these sacred places-Tiruvennai Nalluur, Tiruvatikai Viiraddaanam and Tiruvakiintirapuram-and worships Next he enters the sacred city Citamparam and adores God Siva. Further he visits several sacred places like Tiruvarankam, and at last arrives at Madurai. There he meets and falls in love with princesses Cittiraankatai, daughter of the Paandiya King Cittiraankatan and marries her according to the custom of 'Kaantaruvam'. He then proceeds in his pilgrimage and visits the sacred places 'Tirumaal Iruncoolai' and 'ceetu'. He has his bath in the holy bathing ghat kumari and Paavanaacam. He walks through the banks of the river Paavanaacam and reaches the Caara Kingdom and also the Arabian sea.

There he removes the celestial dancers who are in the form of Crocodiles from the holy bathing ghats of Caupatira tiirttam, Paulooma tiirttam Kaarantama tiirttam, Acuvameeta-paala tiirttam and Paaratvaacaa tiirttam. According to the words of the saint who has cursed them, they will be set free only by a person of integrity and worth (uttamapurushan) from the pond where they have to stay for a period of one hundred years and then the celestial dancers, would regain their original forms. This shows the integrity and worth of Arccunan. And then he approaches Tirukkoornam and worships Lord Siva.

At last he reaches Tuvaarakai. There he stays at 'Raivata Kiri'. Palaraaman, the elder brother of Krishnan comes there with his beloved daughter Cupattirai and her maids, to celebrate the festival of Lord Indira. On seeing Cupattirai, Aruccunan falls in love with her and gets married. And then he returns back to Intirappirattam to join with his brothers after passing his one year pilgrimage[93].

93. Villi : 1: 7: 7-82

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Thus this one year pilgrimage of Arccunan clearly shows his devotion towards God Siva and Vishnu, his love affairs and his personality as a 'Uttama Purushan'. Also this pilgrimage gives a sense of elevation to this epic narration.

The third journey in Villi Bhaaratam is about 'passing through the regions' which is explained before. The fourth one is of Paandavaas leading thirteen years life in the forest after losing all their wealth and other things in gambling. They have to live in the forest for thirteen years to regain their lost kingdom.

When the Paandavaas enter into the jungle 'Kaamiyam', the animals are void of their usual enmity with one another and the lions and the elephants live with great co-operation and friendship[94]. This clearly depicts their personality and character. There appears saint Vyaasar and directs Arccunan to go to Himaalayaas to perform penance to get the grace and compassion of God Siva and a powerful arrow called 'Paacupatam' from Him in order to get success in the final Bhaarataa war[95]. As advised by the saint, Arccunan wears the attire of an ascetic[96], goes to Himaalayaas and performs strong penance[97]. To examine his power of asceticism, Lord Indra sends the celestial dancers to disturb his penance. The celestial dancers accompanied by Kaaman, the God of Love try their level best to distract Accunan's mind from penance. But all their attempts meet with utter failure[98]. Lord Indra overjoyed by hearing his son's unchangeable mood of penance, appears before Arccunan and tells him that God Siva will shower His grace soon[99]. God Siva in the disguise of a hunter wages war with Arccunan and thus tests his valour and gives him the Paacupaatam[100]. Lord Indra at a second time descends from

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94. Villi : 3: 1: 3
95. Villi : 3: 1: 20-25
96. Villi : 3: 1: 29
97. Villi : 3: 1: 36
98. Villi : 3: 1: 52-67
99. Villi : 3: 1: 71-72
100. Villi : 3: 1: 99, 129

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the celestial world, upholds Arccunan and takes him in his chariot to the celestial world[101]. There comes Uurvaci to have a sexual union with Arccunan but he pays his homage to her by considering her as his mother[102]. Uurvaci gets great fury by the act of Arccunan and curses him to become an eunuch[103]. This curse helps him to llve for one year in disguise without knowing by others in the palace of King Viraadan[104]. Here the virtue of Arccunan is exposed. Then, he in the eelestial world destroys Nivaata Kavacar[105] and Kaalakeeyar[106] who are the indestructible enemies of Devas, with his powerful arrow Paacupatam, presented by God Siva.

Then the journey turns to the other Paandavaas. Saintly Uroomacar comes to the Paandavaas in order to fulfil Lord Indra's request and reveals all that had happened to Arccunan in the Himalayas as well as in the celestial world. And then by the guidance of this saint, the Paandavaas bathe in several holy bathing ghats. They pass through the jungle Kaamiyam and take their holy bath in 'Matukara Tiirttam. They reach the mountain 'Intirakiilam' and see all the beautiful scenes of it. Finally after beholding the place where Arccunan has made his penance, they reach the forest called 'Tapoovanam' where saint TacaaNkar is performing his penance. By getting the grace of this saint, the Paandavaas take their holy bath in all the divine bathing ghats; pay a visit to the mountain called 'mantaram' and at last reach the hill Kaan-arppam where the river Ganges flows. Saint Uroomacar who accompanies the Paandavaas informs them about the names and details of saints who lead their ascetic life there, about the famous divine saint Vicaalayan and about Kailaayam at a distance of hundred Yoocanais. He also requests them to stay there for one year. Upto this, the Paandavaas are carefully guided by saint Uroomacar and they are also shown all the places through which they pass.

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101. Villi : 3: 1: 131-33
102. Villi : 3: 1: 157-60
103. Villi : 1: 164
104. Villi : 4: 1: 17
105. Villi : 3: 2: 98
106. Villi : 3: 2: 135-40

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When they are staying at the mountain Kaantarppam, a fragrant flower falls in front of Tiraupati. Smelling its incomparable fragrance she begs of Viiman to have another one like it. Saint Uroomacar at once reveals that such fragrant flowers will be available only in the city of Alakaappuri of Lord Kupeeran in the celestial world. On hearing his words, Viiman begins his journey in order to get the same.

Viiman after crossing the jungle 'Kaancanam' reaches 'Katali vanam', a forest. There he wages war with the Asuraas and wins. On this occasion, Anumaan appears before him and informs that the above fragrant flower is on the bank of the bathing pond which is in the shady-grove in Alakaapuri of Lord Kupeeran. That flower cannot be seen by those who do not keep their words and promise, by those who have not gained by performing penance, by those who do not have any mercy at all, and by those who have not adopted the virtuous path. "You, a man of embodiment of these good qualities – knowledge, truth, purity, affection or love, mercy or compassion, patience, wisdom, learning, penance, virtuous path, heroism and self-dignity – will be able to see the same. If you pass two hundred and a few Yoocanais, you can approach the flower-garden. It is protected by Asuras. If you defeat them, it will be easy to get the flower. Or, if you enter the garden while Lord Kupeeran and his wife come there and make friendship with him, you may be given the same fragrant flower". Thus Anuman directs him. Of these two ways of obtaining the flower, Viiman, being a hero, selects the first one. Here Anuman shows his gigantic figure (Viswaruupa Dharshan) as desired by Viiman and also assures him to come over to the flag of Arccunan during the Bhaarataa war.

Next Viiman reaches the mountain Cakkaram which is even worshipped by devaas, and then arrives at Tivaakaram, a mountain where ascetics are performing their penance. He then defeats the Asuran Pundarikan and enters into the city Alakaapuri. He not only defeats the Asuraas who are on

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guard of the shady-grove, but also overcomes CaNkeedanan who is sent by Kupeeran and finally he gets the fragrant flower[107].

After the heroic and miraculous journey of Viiman the Paandavaas first enter Pandarikaacciramam and then the jungle of 'Ashdakoona Maharishi' and take rest for nine years[108]. There Tiraupati while taking bath in the river, takes a fragrant flower like the same one as she had earned before, and shows it to Viiman[109]. At once he begins his journey to Alakaapuri through Irattinakiri[110] a mountain and defeats Manimaan[111] one of the chiefs of Lord Kupeeran. There comes Taruman with Kadootkacan through the air seeking Viiman[112].

The war is prevented between Lord Kupeeran and Viiman and they make peace by the timely interference of Taruman. They fly in the sky and reach the hermitage of saint Nanticeenar and worship the saint[113]. Then Arccunan comes and joins them[114]. At the same time saint Turuvaacar comes there to have his meals and is fed by the divine power of God Krishnan. Arccunan gets the fruit which is preserved for saint Amittirar to fulfil the desire of Tiraupati and feels agitated that the saint may curse him. He gets rid of his grief by the grace of God Krishnan[115].

The Paandavaas then go to the hermitage of Vishnu Cittar, a saint[116]. There saint Kaalamaamuni unwillingly performs the sacrifice called 'Apicaara yaakam' pressed by the unavoidable command of Turiyootanan in order to kill the Paandavaas[117]. But the Paandavaas are kept alive by the timely interference of Yaman, the God of Death as well the father of Taruman[118].

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107. Vilii : 3: 3: 5 -25
108. Villi : 3: 4: 23-26
109. Villi : 3: 51-4
110. Villi: 3: 5: 7, 13
111. Villi : 3: 5: 60
112. Villi : 3: 5: 74
113. Villi : 3: 5: 107-108
114. Villi : 3: 5: 112
115. Villi : 3: 6: 3-7
116. Villi : 3: 8: 2
117. Villi : 3: 8: 13–14
118. Villi : 3 : 8 : 55–57

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Finally they decide to live in disguise for the period of one year in the Kingdom of Viraadan and then proceed in their journey towards the country. While they are living in the palace of Viraadan, Viiman kills a wrestler and Kiicakan At the end of this one year period Arccunan defeats Turiyootanan who comes with his army to seize the herd of Cows of Viraadan.

Thus all journeys are somewhat related with the expression of valour and talent, power and prowess of both Viiman and Arccunan. Besides, they reveal the powerful penance and the strong will power of Arccunan in not embracing other ladies. The virtuous mind and the vast knowledge of Taruman are also depicted in these journeys. It is to be noted that out of the thirteen years of journey, Arccunan is away from Paandavaas for eleveen years.

In the scene of journey. the journey through the air is also worthily mentioned in all the TamiL epics The journey of a Vidhyaadharan in Cilampu[119], of Manimeekalai the heroine in the epic Manimeekalai[120], of Utayanan and Vaacavatattai for fulfilling the longings and lassitude of the pregnant woman Tattai in PeruNkatai[121], of Cutancanan who takes away Ciivakan through the air in Cintaamani[122] and of Cuyampirapai who has come to Pootanaapuram for her marriage with Tividdan in Cuulaamani[123] are all indebted to journey through the sky. In Villi Bharatam this journey through the sky is mostly and very vastly spoken of. The fourney of Arccunan who has gone to the celestial world with Lord Indra[124], of Taruman who goes to seek Viiman twice to the city of Lord Kupeeran[125], of Lord Indra who descends to the earth[126], of Arccunan with God Krishnan who goes on seeking

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119. Cilap : 6 : 1–34
120. Mani : 11:127; 24:163; 25:29, 239; 28:165
121. Perun : 5:4:51–160
122. Cin : 1158
123. Cuulaa : 876-88
124. Villi : 3:1:131–33
125. Villi : 3:3:132; 3:5:74
126. Villi: 3:1:71

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a powerful weapon from God Siva to kill Cayattiratan by the vehicle, garuda, of God Tirumaal[127], etc., in Villi Bharatam all comes under this category.

Thus in epics, the journey, one of the main actions of epic story has got a prominant place. It is used in epics to narrate several sub-actions of the story, to speak of various aspects or features of epic like passing through the regions, crossing the rivers. description of time, march of army etc., to elevate the epic characters to sublimity, to doctrinate the ideas and thoughts of religions and philosophy of life that the poet belongs to, and to expose his vast knowledge on various matters. So the jnurney gives many-sided beauty and grandeur to the epic poems.

127. Villi : Villi : 7:3:199

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CUYAMVARAM

The word 'Cuyamvaram' means a public choice of a consort by a princess from a company of suitors. Most of the epics describe this event 'Cuyamvaram' very vastly and interestingly. It is not mentioned even in a single place in the ancient TamiL epics Cilappatikaaram, Manimeekalai and PeruNkatai. Later epics Cintaamani, Cuulaamani, Villi Bhaaratam and Ariccantira Puraanam speak of this event very particularly. This tradition of narrating the event cuyamvaram seems to have been introduced in Tamil epics only in the later period. Ancient Tamil epics do not give much importance to this aspect, eventhough it is spoken of in the very familiar Indian epics the Raamaayanam and Mahaa Bhaaratam. This shows the speciality and individuality of the ancient TamiL epics and also reflects the TamiL culture in regard to marriages.

The Cuyamvaram connected with the marriage of a princess is of two types. One is in which the princess garlands a particular prince whom she desires to marry from among the many suitors assembled there. The Cuyamvarams of Cootimaalai daughter of Tividdan[1] and of Cutaarai daughter of Arukka Kiirtti[2] in Cuulaamani, of Ampikai, Ampaalikai and Ampai – daughters of a King at Kaaci[3] and of Kunti[4] in Villi Bhaaratam, and of Cantiramati in Ariccantira Puuraanam[5] come under this type.

In the second type of Cuyamvaram, the choice may not be given to the princess but the choice will be based on the talents of the suitors. Here a competition mostly of arrow throwing or of playing lute music will be conducted in order

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1. Cuulaa : 1762-1831
2. Cuulaa : 1832-35
3. Villi : 1: 1: 117-28
4. Villi : 1: 2: 43-44
5. Aric : 1: 44-245

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to select the person to win the hands of the princess. The princess will be given in marriage to the winner in the competition The cuyamvaram of Kaantaruva Tattai[6] and Ilakkanai in Cintaamani and of Tiraupati in Villi Bharatam[8] come under this type. In Kaantaruva Tattai's cuyamvaram a competition of lute music is held while in the other two there is a competition of arrow throwing. Generally the competition will be held among the suitors. But in Cintaamani the lute music competition is conducted among suitors and Kaantaruva Tattai. In Tattai's cuyamvaram it is announced that the person who wins over Kaantaruva Tattai in lute music, will be given her as his bride.

In the events of Cuyamvaram, the announcement of the date of Cuyamvaram to be held on by beating the drum gets first place almost in all the epics[9]. In Ariccantira Puraanam it is referred to that the date of cuyamvaram is fixed and is announced by sending messenger seven days before the day of cuyamvaram[10]. Though the date and time is fixed for cuyamvaram in many epics, Cintaamani alone speaks of the correct day and time that the cuyamvaram has happened. Here we are informed that the cuyamvaram of Tattai has happened on Friday in the asterism of 'Uttiraaddati' and in the leo of Zodiac[11].

It is referred to in Cuulaamani that the cuyamvaram has taken place for ten days[12]. Also it is mentioned in Cuulaamani alone that the secret contabulation has been conducted in order to celebrate the cuyamvaram[13]. In Cintaamani, Ciivakan participates in both cuyamvarams of Kaantarava Tattai and Ilakkanai and gets success only on the seventh day of the cuyamvaram[14].

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6. Cin: 590-735 7. Cin : 2177-205 8. Villi : 1: 5: 3-57
9. Cin : 590; 2177; Cula : 1762-67; Villi : 1: 5: 3
10. Aric. 1: 44 11. Cin : 590
12. CuuLaa : 1766 13. CuuLaa : 1762
14. Cin : 665, 2194

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The announcement of the cuyamvaram by beating the drum is clearly expressed only in Cintaamani and in Villi Bhaaratam. It is announced in Cintaamani that any one of these three tribes - the princes, brahmins and illustrious merchants - who wins over Tattai in the lute music competition will be given Tattai in marriage[15]. Besides in the cuyamvaram of Ilakkanai, it is announced that the person who shoots down the moving pig fixed above will get the hands of Illakkanai in marriage[16]. In Villi Bhaaratam the suitors of Tiraupati are informed that the winner in arrow throwing will be getting Tiraupati in marriage.[17]

The praising words of the announcer of Cuyamvaram are alluded to in Cintaamani and in Cuulaamani. The announcer in Cintamani upholds that the path of Lord Arukan may grow daily; the clouds may rain more; disease may vanish completely; the wives may not change their chaste life; the family members may enjoy life daily with sexual union and with family duties and the generosity in giving gifts and observing of penance may happen[18] Like-wise the announcer in Cuulaamani praises that his King may live long; his enemies may be defeated; virtues and a morals may grow throughout his Kingdom; foodgrain may be produced more; the deep sorrow and troubles may be completely over come. Thus he adores and requests them to decorate the city and to wear the white attaire[19]. On the very day of 'cuyamvaram', the decoration of the city, the hoisting of the flags, the fuming of fragrant ashes are all spoken of in Villi Bhaaratam[20].

The construction of the hall for cuyamvaram is the next feature in the scene of cuyamvaram. This feature is narrated in Cintaamani and Cuulaamani in an excellent expression. In Cintaamani the hall where the music competition is held, is vastly described. The hall is built by thousand

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15. Cin : 608-609
16. Cin : 2177
17. Villi : 1: 5: 31
18. Cin : 601-609
19. Cuulaa : 1762-67
20. Villi : 1: 5: 20-21

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carpenters who worked with full concentration and with care and sincerity. The room where Tattai has to sit is constructed by crystal and pearl and golden garlands are hanging. The floor is also spread with gold and pearl. On the top of the hall wooden beam is placed and in that pictures of elephant, she elephant, calf, stag, deer, lotus, pond, bird, toy and temple of Yakshi are painted. The hall appears like Gods Siva, Brahmma, Tirumaal and Manmatan and King Caccantan[21].

The cuyamvaram hall of Cootimaalai in Cuulaamani contains four entrances. Its floor is inlaid with nine kinds of gems. Crystal stand, coral pillar and gold ornaments are all made use of. The roof of the hall is laid with silver plates and pearls. Seats made of gold are placed. On the cot made of gem is placed a throne made in the form of a lion. Garlands of pearl, Crystal, gold and flower are hung on the throne. Also pillows are placed, flowers are spread, and fragrant incence is burnt for smoke[22].

The next feature in this event is of the coming and gathering of the suitors and of the introduction about them. Mostly kings are the suitors and so their names, Kingdoms, lines and excellencies are expressed here. This feature is more or less spoken of in all sorts of cuyamvaram in epic poems. The suitors who come for taking part in the lute competition in the cuyamvaram of Kaantaruva Tattai, and those who come for participation in the competition of arrow throwing in the cuyamvaram of Ilakkanai are spoken of in Cintaamani.

In the cuyamvaram of Tattai, Kings from Attinapuram Kaampili, Vaaranavaaci, Avanti and Ayootti have come and gathered in the cuyamvaram hall[23]. But in the cuyamvaram of Ilakkanai, the gathering of kings and their bow testing are generally spoken of in short[24], and at the same time their

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21. Cin : 590-99
22. Cin : 610-15 Cula : 1774-81
23. Cin : 610-15
24. Cin : 2178-81

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attempt to shoot down the pig in the competition is narrated elaborately and separately

The King of Vinitai strikes with his arrow on the forehead of the pig in which the dust particles spread. The moving pig trembles by the arrow of King Attinaapuram King of Kaampili is unable to stand on the rolling wheel and is thrown away by the machine. He is laughed at by the other suitors. The arrow of King Koocalam flies away from the round circle in which the pig is moving and wages war in the sky. The King of Avanti is unable to bend his bow breaks it and catches hold of the arrow and feels shy and stands like a bridegroom. The arrow of King Makatam slightly approaches the machine and returns as if the lustful person avoids enjoying with other's wives by the instigation of learned and virtuous persons. The King of KaliNkam returns with weariness and with grief when he sees his arrow being swallowed by the machine. The arrow of King Vaaranavaaci slightly touches the moving pig and fearfully returns towards the people and it lies hidden in the earth. The king of Pootanaapuram unable to stand on the rolling wheell faints and falls down and all laugh at him. King Paandiyaa steps his foot on the floor due to his inability to stand on the wheel while his arrow reaches the machine. Vicayan while trying to discharge his arrow. breaks his bow into two. When he tries for a second time with the bow of 'Coomam', the string breaks into pieces. And so he comes back. Thus the suitors who do not understand that they are not at all having the fortune of enjoying the beauty of Ilakkanai spend six days uselessly[25], The introduction of the suitors is thus expressed in the scene of competition.

Just like the cuyamvaram or Kaantaruva Tattai in Ciataamani, the arrival of suitors in the cuyamvaram of Cuulaamani is spoken of. Princess of Ayootti, Attinaapuram, Kundalapuram, Vaaranavaaci, Cuuriyapuram and Madurai[26]

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25. Cin : 2180-93 26. Cuulaa : 1784-89

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and Amitaceenan[27], son of Arukka Kiirtti have come to the cuyamvaram. They are all introduced to Cootimaalai by her maid[28] Kings belong to the lines Ikkuvaa, kuru, Ukkiram, Naakam and Ari, the kings of Coolaa and Paandiyaa kingdoms. and the Kings of other nations like Karapuram, EemaaNkatam, KaliNkam and others are introduced to Cootimaalai by a maid. In this introduction the beauty, fame, excellencies, greatness of line, land and city of Kings are the notable elements in the introduction scene of suitors.

As in the same trend, suitors are introduced to Tiraupathi in her cuyamvaram in Villi Bhaaratam. The facial expression of Turiyootanan who speaks lies, his brothers who are symbols of cruelty, Cakuni an expert in gambling and in treachery, the good natured Acuvattaaman, Kannan, who is the embodiment of truth-speaking, strength, relation, stability and liberality, Palaraaman. Krishnan Caattaki, Cicupaalan, Caraacantan, Pakatattan, Calliyan, Niilan, the three Tamil Kings and others are all introduced[29]. In the introduction of Kings, evil and bad qualities are introduced only in Villi Bhaaratam. This kind of introduction portrays the Villian picturesquely.

Ariccantira Puraanam also adopts the same method of introducing suitors[30]. Here the introduction of TamiL Kings comes first. The introduction of suitors in cuyamvarams in epics come under three types. The first one is about the arrival of suitors. In the second one, the suitors are introduced to the princess by her maid while in the last one the suitors are introduced through the competition.

The next element in the description of cuyamvaram is of the arrival of the hero (one among the suitors) and the heroine (the princess). Here their beauty, ornaments and excellecties are spoken of.

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27. Cuulaa : 1791-92
28. Cuulaa : 1802-21
29. Villi : 1: 5: 34-46
30. Aric : 1: 218-34

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In Cintaamani the arrival of Tattai is narrated more interestingly. The street through which she has to come to the cuyamvaram hall is spread with gold at a width of four cubits. Besides, fragrant water and civet are springled on is and flowers are spread. Then white clothes are spread on it[31]. Tattai is pasted with five kinds of fragrant goods and ten kinds of astringent substances and is bathed in the water of Ganges. Then she is decorated by sandal paste, by wearing garland and by beautifying the eye with Collyrium. She has worn anklet and tinkling ornaments. Her breast is adorned with pearl string and she is worn Arabian jasmine also. She enters the cuyamvaram hall with the soundings of the drum and of the conches. Behind her eight kinds of fragrant goods, gold garlands and lute follow. Also she is followed by dwarfs. Cintars (slightly taller than dwarf) servants, 1008 maid servants and warrior girls. The suitors while seeing her are troubled with lustful feeling[32]. Their garlands become black in colour due to their lust[33].

In Cuulaamani the coming of Cootimaalai is noteworthy. When she arises from her bed of flower, the maid servants surround her. She is followed by beetles, by the mind of Kings and by the person who sees her. Utterances of praising and of the sounds of the musical instruments are heard. When the Kings happen to see her, their souls are distressed, their lips are quivered and they sigh with unavoidable lustful feelings[34]. In Vill Bharatam, this aspect is briefly spoken of. Tiraupati is taken into the hall of cuyamvaram fully adorned[35]. The suitors faint with lustful feelings when they see her[36].

In Ariccantira Puraanam, the passing of Cantiramati towards the cuyamvaram hall is expressed. Here the beauty

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31. Cin : 616-17
32. Cin : 622-46
33. Cin : 656
34. Cuulaa : 1794-99
35. Villi : 1: 5: 25–27
36. Villi : 1: 5: 28

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of Cantiramati comes at first[37]. Next comes the joyous mood of the Kings and then her passing is narrated. Chariots are coming from all directions; Drums, Koolam, Peeri, Conches and Piili are sounded. The musical sounds come from these instruments – taalam, mattalam, viinai, and lute and all these sounds are heard throughout the streets. The dust raised by the crowd of people looks like the mountain of Cakkaravaalam. It goes up to the city of Amaraavati. The dust hides the rain clouds and covers up the hole of must coming from the elephants standing in the eight directions. Elephants, horses, chariots, women, brahmins and the warriors are all coming from all directions. Thus in epics the arrival of the princess to the cuyamvaram hall and the lustful feelings of the suitors are spoken of. Ariccantira Puraanam pictures Cantiramati in this scene as one whose beauty does not stir up the lustful feelings of any suitors except Ariccantiran.

Cintaamani alone speaks of the beauty of the suitor who comes to the cuyamvaram hall. The beauty of Ciivakan from head to foot is discribed when he starts to attend the cuyamvaram of Tattai on the seventh day with his companions[38]. He enters the hall and is surrounded by chariots, horses and warriors. The conches are sounded when he enters. By seeing Ciivakan, the women in the cuyamvaram hall are wondering the mind of KaddiyaNkaaran is blackening[39] and Tattai is suffering with lustful feelings[40] The beauty of Ciivakan is praised to that of the God of Love[41].

Likewise on the seventh day of Ilakkanai's cuyamvaram, Ciivakan comes on riding on the back of the elephant with the thundering sound of elephants and others. The suitors wonder when they happen to see him, KaddiyaNkaaran is troubled and the maids uphold him[42]. This also clearly depicts the beauty and heroism of Ciivakan.

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37. Aric : 202-101
38. Cin : 696–98
39. Cin : 701-703
40. Cin : 710-15
41. Cin : 707-709
42. Cin : 2194-98

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Next comes the competition in this description. Cintaa. mani and Villi Bhaaratam alone speak of this event. The competition held for Tiraupati cuyamvaram is more or less equivalent to Ilakkanai cuyamvaram in Cintaamani. In the cuyamvaram of Tiraupati, all suitors who attempt in the competition get utter failure, but Arccunan succeeds in bringing down the figure which is fixed above in a rolling wheel shaped machine. And so he is garlanded by the princess Tiraupati[43].

The competition conducted in Tattai's cuyamvaram is entirely different from the above two. Here the lute music competition is held among the suitors and the princess Tattai. Tattai who attends the competition sings three lyrics on spring season[44], and then she continues to play on her lute. The birds owls and mitunam while hearing the sweet music, fall down on the floor unconsciously. But they fly away with dreadful feeling when the Kings begin to play on the lute[45]. The Kings are thus defeated. Likewise the brahmins and the illustrious merchants who are unable to play on the lute equivalent to Tattai are also defeated[46].

Thus six days have passed and on the seventh day Ciivakan comes. Tattai's Viinaapati gives him lute one by one but he avoids them by explaining its faults. The first one is made of lean wood of a tree grown under water; the second lute is made of the wood which is purified by water. The wood cut down by a sword is used in the third one. The fourth lute is made of by a wood affected by a thunder. The fifth lute is constructed by the wood of a tree grown in a confused region. Another one is made of a burnt wood. The wood which is broken of by an elephant is used in a lute. Thus he avoids getting faulty lutes and selects a faultless one. But the string of it is having a slight fault. He shows it by breaking the twirling string and shows the hair in it[47].

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43. Villi : 1 5: 57 44. Cin : 648-50 45. Cin : 657-58
46. Cin : 662-63 47. Cin : 716-21

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After the selection of the lute is over, he arranges the strings with perfection. He arranges the pattar (bottom of the lute), aani (screw) and string. He keenly watches the low pitch, high pitch and middle pitch of the lute by playing the string And then he sings three lyrics throngh the lute in the musical melody of Cempaalai' These lyrics are having the theme that the maid of the heroine insists on the hero, who decides to part with his love in the chill season by saying that the rainy season is troublesome and speaks of the deep sorrow of the heroine caused by separation, to stop his journey. While he is playing his lute, the human beings become unconscious The birds owls and acunams faint. The trees and stones melt. The Viinai of the celestial falls down. Vidhyaadharaas are astonished. The saints also enjoy the music[48].

In return, Tattai sings three songs in the theme that the heroine reveals to her maid, her unbearable lovesickness when the spring season comes[49]. Though she plays on the lute with full of love and affection towards Ciivakan, she is defeated and she garlands Ciivakan[50]. This competition reveals the excellencies of their tastes in music in general but at the sametime it depicts the good knowledge of Ciivakan in playing the lute very particularly.

Ciivakan, who participates in the arrow throwing competition of Ilakkanai's cuyamvaram shoots his bowstrings. While hearing this sound, the Kings who get utter failure in their attempt suffer and at the same time those who have not get attempted are very happy and their faces brighten as lotus flower. Ciivakan after trying his bow strings, reaches the machine and waits for a time of one 'mukuurttam' and keenly watches the moving three pigs joining together. And then he steps on the machine and gets down the three pigs by his arrow as well as the good 'karmam' of KaddiyaNkaaran[51]. This competition clearly depicts his valour and strength.

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48. Cin : 727–29
49. Cin : 732-34
50. Cin: 735-37
51. Cin : 2200–204

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Though all the cuyamvarams are conducted to choose the bridegroom by a princess whom she desires most, it is mentioned that the selection may not be at her hands but will be at the hands of fate. Tiruttakka Teevar points out that the suitors of Ilakkanai have not performed the penance for getting the hands of her in marriage and so all of them have got utter failure[52]. It is decided by fate that Tiraupati should be the wife of Paandavaas, eventhough her cuyamvaram has happened in Villi Bhaaratham[53]. In Ariccantira Puraanam also the fate acts as a deciding factor in selecting the bridegroom to Cantiramati. According to fate, the person who is able to see auspicious string hanging round the neck of Cantiramati from the time of her birth, will be her husband, eventhough her cuyamvaram has been conducted. This is the boon of God Siva[54]. She marries Ariccantiran who sees her auspicious marriage string, according to fate. So it can be understood that the cuyamvaram becomes only a way of getting marriage by the princess with the prince, but the success and failure in the cuyamvaram may not be decided by either. It is decided by fate.

It can be concluded through the above shown cuyamvarams in epics, that these descriptive features – fixing of date and time, announcing of cuyamvaram by beating of the drum, the festive mood of the city, the arrival and introduction of suitors, the coming of the bride and the bridegroom, the construction of the hall for cuyamvaram, the competition held and the garlanding the successful suitor - are very essential to the scene of cuyamvaram. Cintaamani gets predominance and a sailent place in describing this event.

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52. Cin : 2193
53. Villi : 1: 5: 3
54. Aric : 1: 242

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MARRIAGE

Every human being, according to the TamiL philosophy of life has to pass through two stages, the family life and the life of renunciation. Every one is to attain salvation by following an ascetic llfe renouncing worldly pleasures after leading the family life in the right and virtuous path. Tolkaapiyam, the first available grammatical work explains this as

'kaaman caanRa kadaikood kaalai
eeman caanRa makkalodu tuvanRi
aRampuri cuRRamodu kiLavanum kiLattiyum
ciRantatu payiRRal iRantatan payanee[1]

The family life is however considered better than the ascetic life. Matrimonial connexion is the base for a good family life and for its greatness and scecess. A man and a woman who are equal in their noble birth, family, age, etc.[2] are united as husband and wife by their parents and virtuous persons on an auspicious day by the grace of God. It is termed as a wedding or marriage function. The marriage may be of two types. one is love marriage and the other is arranged marriage. Both these types are prevalent among the TamiLians. During the caNkam age however love marriages were more popular in the society and it was adopted by many. The love songs of CaNkam literature speak mainly of love affairs and love marriages. A man is to have only one wife and monogamy is practised and considered as the right and the good path by the TamiL society during the CaNkam age.

In epics, a different system of marriage is seen adopted by many epic heroes. It is some what against the path of the CaNkam poems. The main reason for this change in the epics may be that all the epic stories are indebted to Sanskrit in their origin with the exception of Cilampu, Manimeekalai

1. Tol : porul : 190 Ilam : 2. Tol : porul : mey : 25

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and Periya Puraanam. Epics Cilampu and Cuulaamani speak of marriage connections with only one spouse for both sexes. Polygamy is spoken of in PeruNkatai and Cintaamani while polyandry is revealed in Villi Bhaaratam.

Though the grammatical work Tolkaappiyam refers to the eight systems of marriages[3] which are considered of Aariyan tradition the Tamils mainly follow only the two, the love and the arranged systems. The eight systems are-Pirammam, Piracaapattiyam, Aaridam, Teyvam, Kaantaruvam, Aasuram, Iraakkatam and Paicaacam. The nuptials of Koovalan and Kannaki in Cilampu and Tividdan with Cuyampirapai in Cuulaamani are under 'Piracapattiyam' in which the parents of the brides and bridegrooms arrange the wedding. The marriage of Utayanan with Vaacava Tattai comes under Iraakkatam because of the abduction of the bride by the bridegroom. It can also be brought under the system of Kaantaruvam, since they fall in love with each other at first sight. The marriages of Ciivakan with Kaantaruva Tattai and with Ilakkanai and of the Paandavaas with Tiraupati may come under 'Acuram'. The system of Kantaruvam is strictly followed in the marriage of Ciivakan with Kunamaalai and with Curamancari. The other marriage system are not seen followed in TamiL epics' The system of conducting marriages by 'cuyamvaram' without any competition, polygamy and polyandry are spoken of in TamiL epics.

One of the most important descriptive element sand a very familiar event in an epic is marriage. For this, epic poets have composed many verses and Kaatais. 'MaNkala VaaLttup Paadal', the first Kaatai in Cilampu speaks of the marriage of the hero with the heroine. Out of the ninety-nine kaatais in Perunkatai, thirteen narrate the wedding ceremony. They are, Kadikkampalai, KaddileeRRiyatu, Aaraam tiNkal udan mayir kalaintatu, Mannu niiraaddiyatu, Teyvac ciRappu, Nakar valaNkondatu[4], MakaRkodai valittatu, Patumaapati Vatuvai[5],

3. Tol : porul : 89 Ilam
4. Perun : katais : 2: 2-7
5. Perun : katais : 3: 21-22

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Manampadu Kaatai, Viricikai varavu kuRittatu, Viricikai poottaravu, Viricikai vatuvai[6], and Matanamancikai vatuvai[7].

Cintaamani is considered by many as the book of marriages. It reveals the importance given to marriages. Both the nuptials of Kaantaruva Tattai[8] and of Ilakkanai[9] are notable in this epic. Only a few references about the matrimonial ceremony are seen in these marriages-Kannamaalai[10], Patumaiyaar[11], Curamancari[12], and Koovintai[13].

'Kaliyaanac carukkam' of Cuulaamani mainly speaks of the wedding celebration of Tividdan with Cuyampirapai Likewise the first canto called 'vivaaka kaandam' in Ariccantira Puraanam relates the marriage of Ariccantiran with Cantiramati.

Tolkaappiyar, mentions the ritual practices adopted in the wedding ceremony, but he does not explain them in detail.

'poyyum vaLuvum toonRiya pinnar
aiyar yaattanar karanam enpa'[14]

Here Tolkaappiyar gives only the reason for the appearance of the ritual practices in marriage. But these rituals are verily spoken of in detail in PeruNkatai and Cintaamani. A few references about rituals are alluded to in epics like Cilampu, Cuulaamani and Villi Bhaaratam. No reference is given in Ariccantira Puraanam.

Cilampu refers to the age of Koovalan as sixteen and Kannaki as twelve when they get married. The auspicious day and time of the wedding ceremony is announced by the auspicious women who are seated on the nape of the neck of the elephant[16]. The auspicious marriage badge is brought in a

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6. Perun : katais : 4: 14-17
7. Perun : katais : 5: 8
8. Cin : 822-39
9. Cin : 2385-565
10. Cin : 1054-64
11. Cin : 1344
12. Cin : 2079
13. Cin : 487
14. Tol : porul : 143 - Ilam
15. Cilap : 1: 24, 34
16. Cilap : 1: 43-44

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procession round the city by beating of drums, panilam and mattalam[17].

Fragrant flower garlands are hung in the decorated marriage pantal. The interior roof of the shed is covered with blue silk cloths. On an auspicious day, when the star Urokini joins with the moon, the vedic brahmins perform the matrimonial rituals. The bride and the bridegroom piously go round the sacrificial fire and get married.

After the marriage function is over, the couple are praised by others, especially by the good and chaste women. Some women come with fragrant articles, flowers, sandal-fumes, garlands, aromatic powder, lamp, ornaments, seedings (mulaip paalikai) and auspicious pots (niRaikudam) The spouse is seated in a bed-room and then the girls praise the King to have just rule and sovereignity[18].

Thus the marriage ceremony of Koovalan and Kannaki takes place. This marriage is having these descriptive elements age of the bride and the bridegroom, announcement of the marriage by beating the auspicious drum, bringing of the marriage badge, decoration of the marriage pantal, going around the sacrificial fire, bringing of auspicious articles by women and their praising and their adoration for their King.

In PeruNkatai, we see a thorough knowledge of the author about the matrimonial ceremony in Vaacava Tattai's jmarriage. It can be classified as the bustle of people with oy, g oing around the sacrificial fire, hair dressing of the spouse, holy bathing, worship of God and procession along the streets.

The auspicious day of the marriage is fixed by the astrologer, and then it is announced to the people of the city. The professional drummer Valluvan first worships Goddess KoRRavai by giving offerings. Next he adorns the auspicious drum with white coloured sandal paste, garland and

17. Cilap : 1: 45-47 18. Cilap : 1: 48-68

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cloth and puts the drum on the nape of the neck of elephant neatly dressed, and goes through the temple car streets by pronouncing his announcement. He highlights the glory of his King and prays God to give him victory, fertility and long life. He further exhorts the people of the city to get rid of their sinful acts and attain fame. Finally he announces the auspicious day of the marriage by beating the drum[19].

After this announcement is over, the festive mood of the people and the decoration of the city are beautifully described. In the fort-wall entrance, a decorated arch is erected from which garlands of gold and pearls are hung[20]. Artificial trees are planted and painted with various colours by excellent carpenters here and there[21]. Various odoured flags like bunches of leaves are hoisted and from them strings of pearls, garland of gems and mirrors are hung[22]. All the streets are thus decorated with shrubs of Kaamavalli and bamboo, of screens in attractive colours and of flags with paintings[23].

The beautiful women are adorned from head to feet by a variety of ornaments[24]. People enjoy drinks[25]. The best elephants numbering 1008 belonging to good family are selected to get the purified water for the pathing of the bride and the bridegroom and they are brought to the palace by the mahouts[25]. The beautiful damsels who bring the holy water, are welcomed in front of the palace by the courtiers. Their anklet and Pataakam are sounding[27].

The decorated pantal at the square pial in the front-right portion of the house are filled with bunches of various fruits, arecanuts and vessels of aromatic powder, and they are liberally distributed to all[28]. The brahmins and others are fed at wealthy centres (celvaccaalai) refreshment sheds (ciRRuun

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19. Perun : 2: 2: 24-55
20. Perun : 2: 2: 55-60
21. Perun : 2: 2: 139-48
22. Perun : 2: 2: 110-17
23. Perun : 2: 2: 149-57
24. Pernn : 2: 2: 170-73
25. Perun : 2: 2: 174-87
26. Perun : 2: 2: 196-205
27. Perun : 2: 2: 224-35
28. Perun : 2: 2: 67-75

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pantal) charity centres (aRakkooddam)[29]. All the desires of the people are fulfilled. The biographies of the learned virtuous nobles and of the TiirttaNkaaras are read. All the people of the city worship Lord Arukan[30].

Thus the city decoration, the festive and happy mood of the people and the virtuous deeds are all spoken of in Perunkatai during the days of the marriage function.

Next the author goes on to narrate the ritual practices that take place inside the marriage pantal. On an auspicious day fixed by the expert astrologer reckoned by the movemen- of the planets, the vedic brahmin begins his work for the rituals that are to be adopted in the wedding function. He is to be an expert in performing sacrifices and in chanting vedic hymns. In a selected place in the marriage pantal decorated with fragrant flowers, he spreads white and pure sand and in that place a pit for sacred fire is dug. He raises the sacrificial fire by using the fuel (camitai). By chanting the mystic formulae, he makes the forty five deities come and stay at the sacrifice. The auspicious pots 'niRaikudam' having divinity are placed under each pole of the marriage pantal. On the eastern side the grinding stone is laid. He worships Goddess Ayiraa*ni* which is on the eastern corner and places the garland made of senna flowers on, her. He then adores Aruntati and saint Vaciddan. The vedic brahmin pleases God with an invocation. He feeds Gods with food mixed with milk as offerings. On the right side he places the five kinds of fragrant articles with betel leaf. He causes the fragrant fumes in the fire of the clay-lamp pasted with turmeric and sandal and gives the fumes as offerings to the devas. They all bless the couples. The virgin and old women surround the place where God Naanmukan and others are, and worship them seven times offering the auspicious goods like black-grams, paddy, salt, flower, betel leaf and sandal. The fully adorned Tattai is seated facing the eastern direction by her maid Kaancanai. The bridegroom Utaya*n*an is also seated likewise.

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29. Perun : 2: 2: 76-87 30 Perun : 2: 2: 160-70

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The vedic brahmin performs the sacrifice, according to vedic customs, and raises the sacrificial fire by poursing the ghee by the ladle. He causes the bride to step on the grinding stone and blesses her that God would bestow on her the good sexual enjoyment and immovable chastity. He gives her the fried paddy and makes her sprinkle it on the sacrificial fire. The vedic brahmin blesses her to get a prosperous and permanent good life like the banyan tree and the mountain And then he makes the bridegroom Utayanan to go round the sacrificial fire in the right direction by holding the hand of the bride Tattai. The brahmin blesses him to get faultless children. He catches hold of the finger of the bride and blesses her to live with love and affection towards her husband even at the time of poverty and trouble some periods. He strikes on her chest with his finger. He makes her walk through the Kusa grass spread on the south side, and makes her sit on the marriage-throne. Other brahmin, at once bless her. The bridegroom sits on the throne made of cow-leather which is placed on the north-east direction. He shows his bride the planet Aruntati which appears on the north side in the sky. She piously worships Aruntati thrice with folded hands raised above her forehead and prays to Aruntati to bestow on her the faultless chaste life. After that, the bride and the bridegroom perform the meditation for four days without having sexual union. Other rituals happen with perfection.

The next descriptive element adopted in the marriage ceremony is ascending the cot (kaddil eeRutal). The bed is decorated beautifully with fragrant flowers, and bolster. The maid Kaancanamaalai leads Tattai with embracing hands and makes Tattai sit on the bed. Utaynan is also seated on the same cot and he is made to touch the body of Tattai from foot to head. And then, the couple is fed by them with the auspicious food. The ritual of ascending the cot takes place thus[31].

31. Perun : 2: 3: 1-167

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Next comes the ritual, hair dressing. A sacred place for the forty-five deities to have their afferings is selected in the decorated marriage pantal. The length and breadth of this holy place is measured by a rope and poles are erected. Each pole is to have a distance of eight scale and thus eighty-seven poles are erected. The barber who is to perform hair dressing should be born of a good family. He is to be a man of good-character and should possess love and affection, virtuous behaviour purity of mind and other good qualities. He is to be an expert in five different types of jobs. He is to an expert in hair-dressing. He is to make pure the land where he has to do his work and is to remove the stone, grass, hair, bone, potsherd, husk and charcoal. Shade is provided in place erecting a shed, and the northern and eastern sides of the place are covered. The other sides are just raised and the place equipoised.

The cooked rice is distributed to the devas and the sacrificial cow is offered and the land is decorated. The barber inscribes on the place various figures by using the white sandal powder. Besides, he decorate the place by gems and pearls and by painting variety of flowers. He adores and worships Gods who are in the directions and other Gods and places the idols of Gods and Goddesses from Cattimukam to Tirumakal on the place where wedding rituals are to happen. He paints the creeping shrubs and flower in the wedding-room on the right side.

This marriage-shed is erected with four entrances. At each entrance black-gram, paddy, the five kinds of fragrant articles and food like Kalippaakku, honey and tender cocoanut are heaped and pure honey is poured on the food. The low wooden seat made of sandal wood and the throne made of hair are decorated with flowers. On all the four directions, the goods are heaped and on the top of them clay-lamps are fixed and lighted.

The bride Tattai wears the auspicious marriage dresses and ornaments, walks towards the throne followed by princes

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and people. She removes the foot-wear made of elephant's tusks, gold and coral, and is seated close to Utayanan on the throne by the virtuous nobles, and is adorned with many ornaments.

The women in attendance, hold the swords and guard the throne according to Vedic-rites. The couple eat the cooked rice mixed with milk in a gold vessel. The brahmins wash their legs and mouth and chant the vedic hymns. They come close to Utayanan, the bridegroom. shower the pure white flowers on his head and bless him thus: "O! mighty King! govern the Kingdom with all goodness; live long by getting all sorts of wealth, enjoyment and beauties. O' mighty celestial! bless him so".

Next, the barber begins his duty of dressing the hair of the bride and the bridegroom. First he praises the king highly and takes his scissors. He removes the rust on it by wiping it with silk and cotton cloths. The scissors is sharpened by rubbing on the whetstone and is wiped with the cloth and his hand. The barber purifies the scissors by sprinkling the holy water and begins his work. When he is engaged in his duty, he does not slug or yawn. He fully concentrates on his duty, touches Utayanan's head on the right side and dresses it. Then he beautifies the eye-brow of Tattai. He wipes of the dust on her ornaments by a clean cloth, cuts the nail and beautifies it as the crescent moon, applies fragrant powder on her face and wipes her face by a cloth. He adorns her feet by pasting the red-coloured 'cempancu' and her shoulder with the ornamental figures drawn with sandal paste. During this occasion. presents are given, and blessings are bestowed on the couple to get worldly bliss and wealth and to be affectionate towards each other. All pray to Gods and celestials to protect the couple for a long time. Thus the aspect of hair dressing comes to an end[2].

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2. Perun : 2: 4: 38-205

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The next feature in this event is bathing. The charming women bring the holy water in 1008 lotus-shapped pots made of gold placed on the backs of 1008 elephants. The royal white umbrellas are also brought behind them and they are surrounded by the royal councillors of the five estates and the eight bodies of courtiers.

In the marriage pantal, drums like mattalam and the conch are sounded. The auspicious flags are hoisted and the seedings are spread. The eighteen kinds of auspicious articles like sword, elephant ood, parasol, gold pot, fan, conch, mirror, lamp, royal insignia, gold fish, fish, throns made of gold, drum, flag, disu, and Oomamalikai are brought by ladies. The women on guard come holding the spear and other weapons.

The damsels approach the pond for taking water. The pond is guarded by warriors by placing tusk pillars and iron obstacles. The steps of the bathing ghat are made of bricks and the birds are carefully prohibited to fly over the pond. They bring water in the golden pots from such sacred ponds and the pots are covered by lotus leaves The women use the flowers as buffer-pad for carrying the water-pots.

The good and virtuous people apply fragrant oil on the head of the bridegroom Utayanan by using the Kusa grass, and the buds of sirissa leaves. Besides, they bless him 'to have a just rule'. And then they place a seat on his left side for the bride to sit.

The women belonging to nobble families apply fragrant oil on Tattai by using the buds of Sirissa leaves and ear of paddy grain. They bless her to get the greatness by her chastity. Another four women fully adorned in different types, come and apply fragrant oil to the couple through out their bodies and bathe them with the pure water by strictly adopting the usual customs. After bathing, the women play with the bride and the bridegroom, by splashing the fragrant water by throwing the garland made of pearls, by scattering gems and by sprinkling water and foam.

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After the water game is over, the bathing presents in the form of land, gem, garland and attire are distributed to all. Utayanan is dressed in white attire; the make-up man wears him the crown and other ornaments. The wet attire of Tattai is replaced by new cloth. She is seated in the make-up room on a throne made of gold and is adorned with a variety of ornaments from foot to head by the women who are experts in make-up. They apply fragrant sandal paste on her breast and shoulders, and lead her to the hall where the bride and the bridegroom enjoy the life[33].

After the bathing ceremony is over, Utayanan goes in a procession to worship God[34]. Then Utayanan and Vaacava Tattai proceed in a procession to be seen by the people. They praise the glory of the couple highly and thus the marriage of Utayanan with Vaacava Tattai comes to an end.

In the matrimonial ceremony of Patumaapati, these aspects – the fixing of the auspicious day by the astrologer[35], the hoisting of flag[36], the make-up of both the bride and the bridegroom[37], the wearing of forehead ornament on the bride by the groom[38], ascending the cot[39], and the giving of dowry[40] - are all spoken of. The wearing of the fore-head ornament and the dowry system are newly added. In the description of this marriage, the make-up of Patumaapati is exhaustively described.

She is bathed by the water taken on the nape of the neck of elephants after applying the fragrant oil on her tresses. She is worn the foot-wear made of gold and cora and is taken to the seat to have her make-up. They sprinkle the fragrant water in which ten kinds of fragrant articles are soaked to make her hair black. The dry her hair by the fumes of akil, comb her hair and wear the flower Ara-

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33. Perun : 2: 5: 6-187
34. Perun : 2: 6
35. Perun : 3: 22: 185
36. Perun : 3: 22: 186-91
37. Perun : 3: 22: 198-257
38. Perun : 3: 22: 275-76
39. Perun : 3: 22: 284-25
40. Perun : 3: 23: 12-40

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bian Jasmine (mullaie). They wear the Pearl-string on her neck, the fore-head ornament, the ear ornament called oola[1] made of gold, the five-coloured waist band, the shoulder ornament, the garland made of Pearl, the flower garland, the bracelet made of gold, the Kadakam, the cuudakam, the anklets, like Paadakam and the Nuupuram[41].

Two hundred eledhants, two thousand horses, one thousand and two hundred chariots, and sixty thousand infantry warriors are given as dowry. with the four leaders Varudakaaran, Taarakaari, Tarumatattan and Cattiyakaayan Besides, palanquin made of gems, war flags, golden cart, cot made of coral, tents and carts full of consuming goods are presented[42].

The marriage of Icaiccan and Yaappiyaayani also takes place on an auspicious day as fixed by the astrologer[43]. It is said that this marriage function lasts till the seventh day. The marriage of Utayanan with Viricikai[45] and Maananiikai[46] and of Naravaanatattan with Matanamancikai[47] take place according to Vedic-rites, by going round the sacrificial fire by the right direction piously.

The marriage of Ciivakan with Kaantaruva Tattai in Cintaamani is having these aspects-the variety of goods that is brought to the house, the happy mood of the marriage house, the marriage and the ascending of the cot.

The house where the marriage is to take place is filled with a lakh of vessels containing milk, curd and ghee. Carts have come with full of rice, husked gram, and sugar. Fruits of banana and jack, bulbous root, unripe fruits, pith, arecanut betel leaves are brought to the house. Another side of the house is filled with fragrant articles like Chanpak, Arabian jasmine, water-lily, lotus, red-lily fragrant kinds of strubs and medicinal leaf[48].

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41. Perun : 3: 22: 198-257
42. Perun : 3: 23: 12-40
43. Perun : 3: 22: 41
44. Perun : 3: 22: 104
45. Perun : 4: 17: 109-110
46. Perun : 4: 14: 180-82
47. Perun : 5: 8: 153-58
48. Cin : 823-27

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The happy and festive mood of the people is the next descriptive element in connexion with marriage. The person who is taking down the list of presents and dowry, becomes so tired and takes rest and his singing is heard. The water poured for washing rice has created a pond in which the chariot and elephant can sink. Those who present and receive attire, civet, and garland, carelessly let down the ornaments which look like the flowery scene of the sky. The sounding of the bracelets of women who cock - vegetables, the noise of cleaning the vessels used for dining and the loud cry of the ornament 'kinkini' of those who wash, the refuse after eating- are heard as the uproaring of the ocean.

The marriage is briefly spoken of here. With thel blessing of the women, and the soundings of the musica. instruments, the Vedic brahmin performs the sacrificial rites. Ciivakan accepts the water poured by Ciitattan and then the bridegroom Ciivakan hold the hand of the bride and goes round the sacrificial fire by the right and ascends the cot[49].

Next comes entering the bed-room by both the bride and the bridegsoom. Here the bed and the bed-room are expressively depicied. The walls of the room are built with coral. The pillars are erected and on the top of pillars gems are inlaid. Many garlands are hung in the room. The inside roof is thatched with gold. There are three beds placed one for enjoying sexual pleasures and the other two for sleeping. On the beds, silk cotton, red and white cotton, feathers and cushions are spread. The automatic moving-screens are fixed in the room. The young damsels welcome Ciivakan and Tattai by holding in their hands vessels containing fragrant articles, sandal and 'Intira niilam', and both of them enter the room[50].

The marriage of Ilakkanai is more exhaustively narrated, than that of Kaantaruva Tattai eventhough she is the only Queen of Ciivakan. The casting of the auspicious day,

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49. Cin: 836-39 50. Cin : 836-39

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the announcement of the marriage by beating the drum, the festive mood of the city, the happy and beautiful appearance of the palace, the hair dressing, the bathing, the adornment, the blessing of the women, the construction of the marriage pantal the astonishment of princes, the ritual practices, the marriage, the welcome of the women, the enjoyment of the bride and the bride-groom, the procession and the worship of Lord Arukan - all are spoken of as descriptive elements of this marriage.

The auspicious day of Ilakkanai's marriage is told by the astrologer who gets the element and palanquin as a reward for his scholarship in astrology and casting horoscopes. This auspicious day is announced to the people by beating the drums placed on 108 elephants[51].

The professional drummer announces it by saying thus: "O! good people! wear pearls-string, sandal, forehead ornaments cuddi and paddam, silk and brightened gems; eat only the rice mixed with milk for seven days; erect plantain and areca palms full of fruitful bunches, raise the fragrant fumes; arrange for dancing, singing and other entertainments on every one of the theatres; be free from fury till marriage is over on the seventh day[52].

The seventh day after the announcement the function of the marriage begins, and the city is in a festive mood. The women wipe the dust off the land very neatly and cleanly smear sandal paste and worship the family-deity by giving flowers as offerings. They heat the milk of cow. Their feet are adorned by red-pastes 'cempancu'. They wear a variety of ornaments and beautify themselves by standing before the mirror.

The people of the city search for the guests and the poor, get them and feed them rice mixed with milk by pouring ghee and juice of Sugar-cane. They present them

51. Cin : 2386-87 52. Cin : 2388-92

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ornaments and dresses. The vessels are filled with the juice of jack, plaintain and mango fruits and with honey, sugar-cane juice and tender cocoanut. Besides, the arecanut, betel leaves and camphor are also collected The fuming and consuming articles are brought by them.

In the streets, decorated arches are constructed and pots of gems are placed in rows in an orderly manner. The soundings of dance, song, musical instruments, and drum, are compared to the roaring of the ocean. The city Iraacamaa-puram by its pollen of flowers, fumes, red vermilon paint and powdered gold, seems to be the city Amaraavati of Lord Indra which is in a festive mood[53].

The entrance of the place is decorated with areca-palms plantain, mirror and auspicious pot. It is full of garlands, pollen, ear ornaments, kuLai and todi, aromatic powder, akil and sandal wood, flowers, pearl-stings and other ornaments and the entrance seems to be the sky. The auspicious marriage throne is placed on the decorated floor by the princely women. Coins, gems, gold and pearls are collectively placed in a place and the eight kinds of auspicious goods are inlaid. The light is lit and the fume is aroused. The 1008 girls wave the royal insignia[54].

Next the hair of the bride and the bridegroom is dressed. Here it happens before the marriage while in Perun-katai it comes after the marriage is over. The hair dresssing on the fourth day after the marriage was over is narrated later exhaustively. Naccinaarkkiniyar refers to this as mayirui-naik kalyaanam meaning marriage of hair-dressing[55]. On an auspicious time 'Mukuurttam' Ciivakan is seated on the auspicious throne and the barber Mancikan completes his hair-dressing by his scissors. At once musical instruments are played, conches are sounded, the royal insignia is waved and the glory is highlighted. The hair cut by the barber is taken

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53. Cin : 2393-410 54. Cin : 2406-10
55. Cin : 2413-Nac :

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in a gold-vessel. And then at an auspicious time 'naaLikai', the hair of Ilakanai is dressed[56].

After the hair-dressing is over, the bathing ceremony begins. As usual pure water is brought by girls in 1008 pots placed on elephants. Next in golden assembly, Ciivakan is seated on the silver thrown, and is bathed by applying oil with fragrant water. At that time, the auspicious drum is sounded[57]. Likewise Ilakkanai is also seated on the silver seat applied oils by Kusa grass and is bathed by the water brought by white dressed elephant[58].

And then, the bride and the bridegroom are dressed and adorned The four pillars made of gems are erected and the tent is thatched with silver roof. In this tent, a decorated pearl-shed is constructed and in that place a silver cot is fixed, Ciivakan is seated on this cot and is adorned. His hair is dried by akil fumes and is tied beautifully with flowers In his chest, they wear pearl-garland and other ornaments. He is dressed with silk attaire and others made of rat-hair. They sprinkle kusa grass and rice, wave the fumes in front of him and show the lamp and mirror. The soldiers bring the royal flywisks in order to wave them. The foot of Ciivakan is washed by fragrant water containing Kusa grass and white flower, and is shown the eight kinds of auspicious articles[59].

Likewise Ilakkanai is seated on the round in the pearl-hall constructed with coral pillars and decorated with garlands made of gems and gold. Alankaara Maalai and Vilaaci, begin to adorn her. Other ladies bring ornaments, garland and attire. Vilaaci fumes her mop with fragrant articles. She ties her tresses like hump after combing it, with the comb made of right tusk of elephant in which gems and gold are inlaid. She wears the forehead ornaments and 'tilakam', Arabian jasmine flower on her mop and an ornament called makara-

56. Cin : 2411-13
57. Cin : 2414-19
58. Cin : 2429-31
59. Cin : 2420-28

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vaayppaani in which the pearl-garland is hanging. She avoids the ear ornaments KuLai and toodu and adorns the 'Saccharum' a sacrificial grass. In her shoulder and neck pearl-jewells are beautifying. Besides, her shoulder is painted with the shrub 'Kaamavalli'. She puts on her waist the silk attire and on it a waist-band and a pearl-string are worn. An ornament is worn on her thigh, anklet and kiṅkiṇi on her ankle and other suitable ornaments on her foot and its fingers. AlaNkaara-maalai paints on Ilakkanai's foot, hand, mouth, fore-head, tongue, nail and neck the 'alattakam'. Thus the adornment of the bride Ilakkaṇai is exquisitely pictured[60].

This adorned bride is highly praised by women[61]. The princes faint while seeing the extraordinary beauty of Ilakkanai, and astonishingly exclaim that they have not performed such a strong penance to have her hand in marriage[62]. This also reveals the incomparable beauty of Ilakaṇai. Here the women highlight her beauty by calling her as honey, sugar-cane, nectar, lute, deity, swan, peacock and cuckoo.

Moreover, the structure of the matrimonial shed is also noted here. It has thousand vessels having fumes, thousand pillars made of gold and one hundred pillars made of gems[63].

When the bride, and the bridegroom enter the marriage shed, the vedic brahmin begins the marriage rituals. This brahmin is referred to as the master of the four vedas and a person who knows the path of salvation. He performs all the rituals in the sacred place of sacrifice by spreading sand and by using kusa grass and fuel. He pours the water in the gem-bowls 'Piraniita Paattiram' and Puroosha*n*ii paattiram' and ghee in another gem-bowl 'AacciyattaaLi' He puts the fuming articles in the gold-bowl and makes the fume to raise and place them all in their respective places. In a gold vessel, the fried paddy is filled up. He mixes the milk of

60. Cin : 2432-46
61. Cin : 2447-54
62. Cin : 2456-61
63. Cin : 2455

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cow and ghee and keeps it in a separate place. The grinding stone is also placed in a particular place. He ties the Kusa grass in the form of Lord Bhahmma. He draws three lines on the earth in gold colour, and places the two 'akara camitai' (a kind of sacrificial fuel) in the east and north corner. He meditates with recitation of mantras, pours the ghee by the fully grown Kusa grass thrice, sets fire in the Kusa grass and puts it near the tandilam of the sacrificial fire. The sacrificial fire raises up in the right direction at a height of one span and eight finger's breadth from the tandilam while the brahmin puts the eighteen kinds of sacrificial fuel and ghee[64]

The vedic brahmin thus performs the sacrificial fire and completes all sorts of rituals. Ciivakan receives the holy water in his palm, which signifies his acceptance of marriage to Ilakkanai. At once the planet Jupiter comes from the sea; the drums and conches are sounded; and the princes make a loud noise to reveal their happiness. The maids remove the hands of Ilakkanai which close her face and Ciivakan goes round the sacrificial fire by the right by holding her left hand and ascends the cot. And in fine he shows Ilakkanai the planet 'Aruntati the symbol of chastity, and reaches the bed-room. As a custom. the ladies wash his feet with the milk of a cow and he has a sight of the cooked rice with milk. He takes a seat with his bride on the bed spread with feathers of swan, cotton, hair and of fifteen kinds of articles for giving softness and coolness in the nuptial room having pearl conopy, fragrant fumes and flower garlands[65].

The nuptial-room constructed only for the purpose of enjoyment of the married couple is the next descriptive feature in this event. The ladies cover the room with screens made of rat-hair. On both sides they put the bracelet made of gem and spitting pot made of silver for the use of the married couple. To stir up their lustful feelings, these vessels

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64. Cin : 2462-66 65. Cin : 2407-70

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a vessel made of gold having arecanut, betel leaf and quick-lime, a gem - vessel having garlands, a coral-pot having aromatic powder, a vessel having musk, a conch calancalam shaped vessel having ornaments and a conch-vessel having dresses are held up by beautiful demsels[66]

The next aspect in the event is of the sexual-union of the married couple. Ilakkanai gets too tired after the sexual-union. The maids wave the fan (aalavaddam) and Ciivakan paints a flower on her breast by sandal paste, in order to cool her body. She gets sulks due to his act and it is avoided by her maids by singing songs and by playing the lute[67].

The hair dressing feature comes next. It happens on the fourth day after the marriage PeruNkatai does not mention the exact time of this ceremony. In the hair-dressing ceremony, the construction of the hall in which the ceremony takes place is vastly described first. Poles of bamboo grown in the peak of the mountain are erected and blanket canopy is provided. The hall is having a width of eight cubit and the picture of Goddess Tirumakal and two elephants on both sides facing towards her are painted in the centre of the hall. Blackgram, bengal gram, salt, rice, cake and ornaments are kept and the Kusa grass is placed on the top of the heap of paddy measuring thousand marakkaals. Some ladies stand facing the south-east direction by holding the eight kinds of auspicious articles, Cenkayaliraddai, royal insignia, lamp, mirror, flag, drum, elephant, goad (tooddi) and auspicious pot. Two women wearing white garlands stand facing the north - east direction. some ladies wearing beautiful garlands, worship God by holding the bowl having black-gram, Gem-salvers having bamboo-rice, flower. water and kusa grass are kept in the north-west direction. The golden scissors is kept on the cotton facing in the northern-side. Both Civakan and Ilakkanai are seated on a throne in the shed.

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66. Cin : 2471-75 67. Cin : 2476-82

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At once the barber commsnces his duty. He is born of a saintly family and his ancestor was a saint who was born as a barber due to a curse. He is a learned scholar in books of ethics. He has composed a book about adornment. He has been awarded elephants by the King. First he worships the King after washing his mouth with the water in a jug poured by a woman. He blesses the King to secure victory and to live for long. He spreads the Kusa grass and rice on the head and foot of the King. On the cheeks of both the bride and the bridegroom, he places the golden auspicious scissors. He then takes the hair-dressing scissor made of iron and steel sharpens it by rubbing it on a stone which is in the form of creseent moon, places it on his thigh, wipes off its dust by a cloth, and cleans perfectly by wiping it. After that he shaves and beautifies Ciivakan's face. And then he beautifies the eye-brow of Ilakkanai and thus he completes his duty and blesses the King[68].

The hair-dressing is over, and both are bathed by the princes. Then they wear flowers and ornaments and enjoy sexual-union in the bed-room. The passes the seven days of the marriage ceremony[69].

On the eighth day Ciivakan goes in a procession and worships Lord Arukan. The women adorn him with flower, aromatic powder, red-vermilion paint, Gold, garland, string of pearls, and new attire. After Ciivakan is fully adorned, he rides on the elephant called Cuulaamani behind him the fly-whisks are waved and the conches arc sounded. The royal parasols, the princes, and the four kinds of armies-the elephantry, cavalry, chariot-warriors and infantry-all go behind him with the soundings of instrumental music. The faints and lustful words of the women having seven stages (eLu paruvam) the blessing and praising of the house hold wives, the lust of harlots and the happy mood of men are expressed while they happen to see Ciivakan in his procession.

68. Cin : 2483-500 69. Cin : 2501-18

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Ciivakan approaches the temple of Lord Arukan and piously worships Him. The temple door is opened, the fumes from the temple spread in all directions, and the King Ciivakan goes round the temple by the right direction and adores Him by removing His crown[71] and bending. He highlights the glory of Arukan by the following words.

"tirumaRu maarpanai tilakamuk kudaiyinai
arumaRai taaNkiya antanar taatai yai
arumaRai taankiya antanar taatainin
eripurai maraimalar inaiyadi toLutum

ulakunar kadavulai urukeLu tiRalinai
nilaviri katirani nikaraRu neRiyinai
nilaviri katirani nikaraRu neRiyainin
alarkeLu maraimalar adiyinai toLutum

maRuvaRa vunarntana malamaRu tikiriyai
poRivaram paakiya punniya mutalvanai
poRivaram paakiya punniya mutalvanin
naraiviri maraimalar nakumadi toLutum[72].

He donates hundred villages, four crores of gold, hundred elephants and a hundred chariots. Besides, he gives garlands made of pearls, gems, sandal, corals and flowers as offerings at the foot-steps of Lord Arukan. The marriage of Ilakkanai thus comes to an end.

In the marriage of Kunamaalai, the sending of learned people by the parents of the bride to discuss and to fix the marriage, and the giving of dowry are the two notable aspects. Kupeeramittiran the father of Kunamaalai sends the four who are experts in learning, speaking and in composing poems. Kantukkadan, the foster father of Ciivakan welcomes them by giving the vessel having betel leaves etc. and they take it. And then they discuss their matter and fix the date for the marriage[73]. Ciivakan marries Kunamaalai on

70. Cin : 2519-57
71. Cin : 2598-60
72. Cin : 2561-63
73. Cin : 1054-56

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an auspicious day fixed by the astrologyer with the sounding of the instruments like drums, conches, etc. Kupeeramittiran gives his daughter in marriage to Ciivakan by pouring the water on the Palm of Ciivakan. At the same time, he gives seven hundred yound beautiful damsels, seven hundred ladies wearing valuable ornaments, one crore gold-coins, and five villages as dowry[74]. Likewise, 108 women, one and a half crores of gold-coins, and three villages are given as dowry at the time of Curamancari's marriage[75] At the marriage of Patumai it is alluded to that a string of protection (Kaappunaan) is tied up in the front portion of the hands of the bride and the bridegroom[76].

In the marriage of patumukan with Koovintai, it is pointed out that the married couple are blessed to have a life inseparable like the cow and the cattle stall Also the couple are bathed after applying the ghee in a naaLi, by using the remaining portion of the grass eaten by the calf of cow naaku. Besides, the water is poured by using a ladle for the bath of the bride and the bridegroom[77],

In Cuulaamani the holdiug protective string on the hands, and the worship of Lord Arukan happen before starting the marriage celebration. Just like the other jain epics, it also speaks of these aspects – the happy and festive mood of the people who come to the marriage, the bathing, dressing and adorning the couple, the brahmin who performs the sacrifice, the giving of the hands of the bride in marriage by her father by pouring the holy water on the palm of the bridegroom, the marriage by going round the sacrificial fire, the howing of Aruntati, and the giving of presentation.

The auspicious time of worshipping Lord Arukan is announced by beating drum. On the fixed day the Princes and the countiers go to the temple of Lord Arukan and worship Him by placing fragrant articles, fumings and flowers as

74. Cin : 1064
75. Cin : 2079
76. Cin : 1344
77. Cin : 487

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offerings[78], and then the day and time of the marriage is announced by beating the drum and the idol of Lord Arukan is given a holy bath. Then only the wearing of the string of protection happens.[79]

The festive mood of the city is described thus : Many kinds of musical instruments, the drums and the conches are sounded The streets are decorated with pearls. It is filled with flags of cloth, garland and fumes. The dancing and music entertainments are performed by the professional dancers and bards. The Vidhyadharas sprinkle the divine flowers, the lotus and others which are available in their land. In all places people who give and receive presents are overflowing till the end of the marriage. The celestials enjoy with others by licking the honey and eating the nectar[80].

The bride and the bridegroom are given bath and are dressed and adorned well and beautifully. The princes bathe Tividdan with the pure water in the ghat full of lotus by taking water in gold pots which are having the shape of lotus flowers. Tividdan enters into the sacred place of sacrifice fully adorned[81]. The Vidhyaadharas bring the holy water from the river Ganges and other water falls in the mountain, and bathe Cuyampirapai by mixing the four kinds of flowers from tree, shrubs, water and land. She reaches the holy place where the sacrifice is to happen by weaving new dresses and by adorning the jewels given by the celestials and with the blessing of the ladies[82].

While both are seated in front of the sacrificia place, the brahmin begins to perform the sacrifice. The marriage Pantal is constructed in the shape of lotus flower. The earth is smeared with sandal paste and the atmosphere is enchanted with the recitation of mantras. The brahmin who is well versed in the horary astrology, draws lines on the earth by a stage

78. Cula : 1071-73
79. Cula : 1075
80. Cula : 1076-84
81. Cula : 1088-89
82. Cula ; 1091-93

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Icalakai' and again smears the sacred place. The pearls are spread upon the place in a square form and the auspicious horn is sounded. He places the Kusa grass facing the east and the north direction. He chants a hymn of protection to Lord Brahmna on the right side of the holy place. and the west and east directions are kept without any chanting or others. He recites the vedic hymns according to the usual custom, and sets the sacrificial fire[83].

At this time, the astrologer announces the auspicious time 'muhuurttam' for getting married. Meanwhile the King Cuvalanacadi gives his daughter in marriage to Tividdan by pouring the holy water on his palm by considering the sacrificial fire as God. All other rituals happen. The bridegroom Tividdan gets up from his seat, catches hold of Cuyampirapai's ring-worn finger by his palm and piously goes round the sacrificial fire with his bride. He then shows the planet 'Aruntati'. The vedic brahmin who performs the sacrifice, is given gems and gold. The wandering beggars are also presented liberally[84]. Thus cuulaamani speaks of the matrimonial ceremony of Tividdan with Cuyampirapai Here other famous rituals like hair - dressing, procession and worship of Lord Arukan that are adopted in the previous Jain epics, are not seen depicted.

Villi speaks of the various systems of marriages. The rites of marrying a woman by getting victory in the competition of her cuyamvaram (the marriage of Arccunan with Tiraupati) the marriage by abducting the bride by force (the marriages of Ampikai and Ampaalikai) the wedding without having the acceptance of the bride's parents (Arccunan with Cupattirai) the marriage with full-fledged support of the bride's parents and relatives (the marriage of Arccunan with Uttarai), the polygamy (Arccunan marries many wives), and the polyandry (Tiraupati is married to the five Paandavaas) are all referred to in Villi Bhaaratam.

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3. Cula : 1094-97

84. Cula : 1098-108

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In regard to the rituals, a brief mention is seen n Villi Bharatam. The fixing of the date[85], the ritual practices that are done by saint Taumiyan according to vedic rites by making the bride and bridegroom to sti on a seat and to join their shoulder with each other so closely[86], the bridegroom going around the sacrificial fire with his bride[87], the sprinking of the fried paddy by the hands of the married couple after wearing the protection - string) their going round the sacrificial fite[89], are all noted as rituals.

Thus in epics especially in Jain epics, the event marriage is vastly described, It reveals the extent to which importance was given by our ancestors to the conjugal life. These marriages treated in epics also point to the customs, and habits that are adopted by different types of people at marriages during the ancient times.

85. Villi : 1:5:89
86. Villi : 1:5:92-93
87. Villi : 1:5:94
88. Villi : 1:5:95
89. Villi : 1:5:96

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BIRTH OF CHILD

The aspect of Child-birth is considered as a must in an epic by the Tamil Grammarians[1]. The birth of the hero of an epic and the birth of a child to him are generally spoken. The ceremonies connected with the birth of child are mentioned here The description about child birth begins from the conception of the child by the mother till the child attains its fifth year of age and begins to learn the art of reading and writing. The importance of maternity, the changes that occur in the mother during the period of pregnancy, the lassitude and longing during pregnancy, the birth of the child on an auspicious day, the casting of the horoscope of the child, the general merriment on the occasion, the performance of charitable acts, the giving away of presentations, the conveying of the message about the birth to the kith and kin, the naming of the child, administering medicine to the child, feeding milk to the child and putting the baby in the cradle – these are the aspects chosen by poets for description in an epic.

The importance of maternity is mentioned only in Villi Bhaaratam. Mahaa Bhaaratam states that the purpose of one's life will be incomplete if he is not gifted with intelligent and virtuous children. Eventhough one possesses the good qualities such as speaking truths observance of vows, making gifts, performing sacrifices etc., he cannot and does not attain salvation if he is not gifted with a son, so said Villi Bhaaratam of the importance of child-birth[2]. PeruNkatai, Cintaamani and Aric-cantira Puraanam speak much about the changes that occur in the physical condition of the mother during pregnancy Perunkatai denotes seven elements of the bodily changes of

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1. Tanti : 8:10; Naran : 73; Vac : 41; Nava : 63; Citan : 41
2. Villi : 1:2:59-60

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Vaacavatattai due to pregnancy[3], Cintaamani speaks of four[4] and Ariccantira Puraanam of eight[5] as given in the chart. Cuulaamani mentions one element in respect of the changes in the pregnant mother[6].

PeruNkatai and Cuulaamani speak about the lassitude and longings during pregnancy During that period the pregnant women long much for a particular thing Four Kaatais are devoted in Perunkatai to this, namely 'Vayaak Keeddatu' (enquire about the lassitude). 'Iyakkan Vantatu' (The arrival of the celestial Iyakkan), Iyakkan Poonatu (the return of the celestial), and 'vayaat tiirntatu' (the subsiding of the lassitude)[7]. Vaacavatattai has a longing to fly like celestials (Vidyadharas) in the air and have an aerial view of the country, city, river, mountain. etc,, and also to see the places like Amaraavati of the other world[8]. Just like this, the pregnant Cootimaalai desires to board a plane and to see the 'kaRpaka' garden of the other world[9]. The desires of both these pregnant women are accomplished

The majority of the epics indicate child birth at an auspicious time on an auspicious day. In PeruNkatai when Tattai gives birth to a male child the positions of the planets are indicated. The malefic influence of planets like Mars, Saturn, Raaku and Keetu are completely kept in check and the good planets like Sun, Moon, Mecury, Jupiter and Venus are placed in beneficial and exalted positions. The country is free from hunger, enmity, and disease and is blessed with a bumper harvest and rain. During such a time, on an auspicious day, when the divine light focusses on all sides and when all the five kinds of flowers blossom and send forth their fragrance in all directions, Tattai give birth

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3. Perun : 3:1:127-39; 194-204
4. Cin : 2701-702
5. Aric : 1: 287-89
6. Cula : 1711
7. Perun : Katais : 5: 1-4
8. Ibid : 5:1: 180-194
9. Cuulaa : 1731

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to a mile child[10]. Cuu*l*aama*n*i also points out the aspect of the planets in a favourable position at the time of birth of a son to Cuyampirapai[11]. Villi Bharatam depicts good omens at the time of birth of Paandavas and ill omens at the time of the birth of Kauravaas[12].

PeruNkatai[13] and Cintaama*n*i[14] note the practice of casting of horoscopes an soon as the child is born. The time of birth and the aspect of the planets are taken into account to cast the horoscope But Cuu*l*amani does not refer to the horoscope being cast as seen as the child is born. However, it refers to the fact about the favourable position of planets at the time of birth of Cuyampirapa herself at a later stage when speaking about her marriage[15].

The happiness and merriment enjoyed on the occasion of the birth of a child are much spoken of in many epics. PeruNkatai speaks about kids gatrering and enjoying in streets, hoisting of flags by women in the terrace of buildings and the sounds of bathing etc. in the palace. Piraccootanan announces the news of Tattai giving birth to a male child by beating of drums and celebrates the occasion[16]. Cutancanan appears on the stage and dances to the accompaniment of instruments like lute in order to express the ecstasy caused by the birth of a son to Ciivakan[17]. Cuu*l*aama*n*i also describes the din and bustle caused by the merriment of the people of the city when Cuyampirapai gives birth to a child. The seven great kins of the king come and embrace the child[18]. Ariccantira Puraa*n*am presents a different picture. The streets are filled with the fragrance of rose water, civet, oil and other sweet smelling substances, which the women

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10. Perun : 5:6: 11-31
11. Cuu*l*aa : 1712
12. Villi : 1:2:68, 70, 79-80, 84.
13. Perun : 5:6: 68-85
14. Cin : 308, 2705
15. Cuu*l*aa : 310
16. PeruN : 5:7: 17-76
17. Cin : 2704
18. Cuu*l*aa : 17 16-19

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have stored in containers, pots and other big vessels for spraying through out the streets[19].

Invariably all epics mention that when a son is born on the day of his birth the King is engaged in many acts of charity. The acts include giving of donations, freeing the long-term convicts as a gesture, and distribution of presents. When Piraccootanan comes to know that his daughter has given birth to a son, he distributes immense wealth in all the thousand centres and at the gates of the Palace[20]. Cintamani and Ariccantira Puraanam give details about the poor getting gifts for seven days from the day of birth of the child[21]. Cintaamani notes that when the child was born the government treasury was thrown open for seven days; gifts of money, clothes and jewels were made to all and three and a half crores worth gold coins were equally distributed among the near and dear ones. PeruNkatai also reveals that sacrifices were performed and the celebrations lasted for 12 days.

The distribution of presentations is also worth mentioning. Utayanan on the occasion of the birth of his son, out of happiness makes presents to the brahmins. Those who come and bless his son are given gifts in the form of gems nnd pearls[22]. Also PeruNkatai denotes that the dancing girls, the servant-maids, the security guards, the accountants, the revenue officials, the persons who secure the title 'Kaaviti', the scribes, and the saints are all the saints are all given presents[23]. Cintaamani indicates that people in the higher strata of the society used to receive presents of gold etc., and the learned poets used to receive elephants, blankets, coins[24]. Brahmins and others used to receive chains made

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19. Aric : 29 2-93
20. Perun : 5:7: 59-64
21. Cin : 307, Aric : 291
22. Perun : 5:6: 39-47
23. Perun : 5:6: 86-94
24. Cin : 308, 2702

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of costly gem, gold, jewels, clothes etc., according to Cuu/aamani[25]

When the king is blessed with the birth of a son, those who are in jail having been convicted on charges of murder etc., are set free Those who are banished are permitted to come back to the country. Relief from taxes are given. The enemy King is relieved from the burden of paying tribute. Even the executors have to remain idle because there will be none sentenced to death. Thus speaks PeruNkatai about the charitable acts done by the King on the occasion of child birth[26] Cintaamani mentions as acts of gesture at the time of child-birth, the suspension of receiving royalty for tweive years and the release of enemy kings brought as captives and detained[27]. The conveying of the message of the birth of child to the Kith and Kin forms part of the acts done in connection with child birth. PeruNkatai and Cintaamani refer to this fact. Utayanan sends word to his brother PiNkalar and Kadakar, brother-in-law King Tarucakan and father-in-law Piraccootanan, through an emissary[28]. Piraccootanan then sends further emissaries carrying this news to his relatives[29]. Ciivakan passes on information to KaluLaveekan about Kaantaruva Tattai giving birth to a child[30].

The naming ceremony of the child is conducted on the 7th day and epics speak about them in details with reasons too. Cilampu has shown the practice of naming the child after the names of the family God or Goddess. During this function, the donation of gifts of gold is spoken of only in Cilampu[31]. The author of Perunkatai attributes the naming of the child of Utayanan as Naravaana Tattan to the reason that the child was born due to a boon given by Lord Kupeeran[32]. The other epics do not specify reasons for naming the child. In

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25. Cuu/aa : 1721
26. Perun : 5:6: 48-63
27. Cin : 306
28. Perun : 5.6: 95-99
29. Perun : 5:7: 65-71
30. Cin : 2704
31. Cilap : 15: 37–41
32. Perun : 5:6: 105-23

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order to ensure the healthy growth of the children, medicine-mixed food is given to them so says Cintaamani. Porridge a kind of herb deemed important in many medical preparations Gratiola monieri. Jaggery, Pure Ghee, etc are mixed with powdered gold and given to the child as medicine Then long pepper, and 'atividayam' are mixed with honey and that is also given to the child. The mouth and eyes of the child are broadened by rubbing them gently with the nail. The inner tongue is rubbed and the position of the nose is elevated Thus it can be found that particular attention is paid to ensure that the child grows gradually free from diseases and that its physical organs develop day by day beautifying the child[33].

The child is fed with milk in order to ensure that it is endowed with good knowledge and proficiency in every thing. Ariccantira Puraanam speaks about this aspect and also says that golden bangle, the tiger, nail, anklets, chain of pearls. The ornament bearing the five weapons of God Vishnu, ring and golden waist girdle are worn by the child before it is placed in a cradle[34].

Thus it can be seen that right from Cilampu, all epics speak about child-birth as an important aspect. Compared to other epics Villi Bhaaratam presents a contrasting picture, because in Villi, mothers giving birth to children from their legitimate husbands are very few. Even while their legal husbands are alive, they beget children by consuming pregnancy by the sexual union with others-divine or human beings. The birth of Paandavaas. Kauravaas, Karnan. Paandu, Tirutaraashdiran - all belong to the above category We cannot witness such an abnormal situation in TamiL epics.

The birth of Manimeekalai is mentioned in Cilampu but still the importance is not for the birth proper but some thing else. The occasion is utilised to divulge Koovalan's magnanimity and munificence, his selfless character and pre-

33. Cin : 2703

34. Aric : 305-306

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paredness to sacrifice his own life in order to save another life. When Cilampu does not deal much with the subject with regard to the formalities or conventions in connection with birth, other epics show this aspect as an important and indispensable one. Hence they speak in detail about the importanee of birth and the ceremonies connected thereto. We can thus safely conclude that the three epics PeruNkatai, Cintaamani. and Aricantira Puraanam contain elaborate description on this aspect and give it a place of prominence.

The changes in the body of a mother that occur during Pregnancy

Sl. No.	Changes	PeruN-	Cin-	Cuu/aa-	Aric
1.	Suffering of the Stomach and hip or waist	/	—	—	—
2.	Appearance of the hip or waist	/	—	—	—
3.	Swelling of the hip or waist	—	—	—	/
4.	Swelling of the stomach	—	/	—	—
5.	Jolting of the child in the stomach	/	—	—	—
6.	Swelling of the breast	—	/	—	—
7.	Dripping of milk from the breast	/	—	—	—
8.	Blackening of the nipple	/	/	—	/
9.	Paleness of the mouth	—	—	—	/
10.	Paleness of the face	—	—	—	/
11.	Depression of the eyes	—	—	—	/
12.	Lowering of the tresses	—	—	—	/
13.	Weakening of the shoulder	—	/	—	—
14.	Horribillation	—	—	—	—
15.	Paleness of veins	—	—	—	/
16.	Staggering	—	—	—	/
17.	Beauty of the body	—	—	/	/
18.	Expansion of the waist	/	—	—	—
19.	Loosening of the garment	/	—	—	—

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WELCOMING THE GUEST OR DIGNITARY

TamiL literature considers it a duty on the part of every man to, greet and entertain the guests. Epics describe the treatment meted out to emissaries when they go on an errand. So also the way in which a King is welcomed when he visits another country, is remarkable. The 'ulaa' or procession scenes in epics are also somewhat related to the act of welcoming. PeruNkatai, Cintaamani and Cuulaamani describe this act in a picturesque manner.

PeruNkatai presents the welcome given to Utayanan by the citizens of Cayanti[1]. In Cuulaamani is depicted the reception accorded by Payaapati to Cuvalanacadi when the latter visits Poolanaapuram with Cuyampirapai in connection with marriage[2]. Though Ciivakan goes to many places, the reception he gets in the Vitayaa country of King 'Koovintan is worthily mentioned[3].

In Cilampu, the Ceeraa King CeNkudduvan pays a visit to the hilly spots to see the lively scenery and he is being greeted by the Kuravaas who are dwellers in the mountainous region[4]. When he reaches the 'Blue Mound (Niilakiri), Cancayan the commander of NuuRRuvar Kannar and others accord him a welcome[5].

The hill tribes in Cilampu appear on the scene bearing on their heads 'the white tusks of elephants, bundles of the bragrant akil wood, tails of the yak, pots of honey, blocks of sandal wood, lumps of red lead, arsenic and the sul phunet of antimony, bunches of caradamon and pepper, the flour of the Kuuvai root, the edible roots of Kavalai, ripe cocoanuts

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1. PeruN : 2: 1: 1-84
2. Cuulaa : 902-88
3. Cila : 2170-18
4. Cilap : 25: 37-56
5. Cilap : 26 : 128-40

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and sweet fruits of the mango and the jack, festoons of green leaves, garlic and sugarcane and flowery creepers, bunches of arecanuts and plantains, cubs of the lion, and yaaLi, the young ones of the tiger, and calves of elephants, the young ones of monkeys and the whelps of bears, the kids of mountain goats and of mountain deer, the young ones of musk deer, the mongooses, longtailed peacocks, civet cats, wild fowls and parrots"[6] They exclaim 'For seven births are we thy subjects" and wish well his royal umbrella and sceptre.

When CeNkudduvan reaches Niilakiri, he is received warmly by 102 dancing girls, 203 instrumentalists, 100 clowns who are well-versed in the 96 types of religious philosophy, 100 chariots, 500 elephants, 10,000 horses, 20.000 carts loaded with things from the North, under the guidance and leadership of Cancayan and others.

When cilampu gives a picture of presentation and greeting the King with words of praise, epics like peruNkatai presented a different situation. Putting up the welcome arches and other decorations, praising the King, and the arrival of damsels are the aspects covered in peruNkatai in the act of welcome.

Bunches of plantain and arecanuts, sugarcane and ginger are used as props and gems are used for making the upper cover. Chains made of corals etc., are hung in a decorative manner and the holy pot is also there. Flags of different colours and standards are flown. The eight kinds of auspicious goods are used to honour the Almighty and people hold the white flowers, flag and an eternal lamp also. The festival drums and similar other drums are beaten and musical instruments are played. Thus Utayanan is being greeted in the gateway of the city with people conveying sacret pots filled with holy water. Thus goes the description about the arrangements made by the people of Cayanti to receive Utayanan[7].

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6. Kanakasabai — The Tamils Eighteen hundred years ago p. 92
7. PeruN : 2: 1: 14-19

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Cintaamani presents yet another picture. King Koovintan exhorts all citizens to gather in-large numbers in order to receive Ciivakan. The exhortation is made by sending the message in leaves. Cuulaamani deals elaborately with the arrangements made in connextion with the welcome. As a first step the people of the city are imformed about this by beat of drums. The message conveyed with the beat of drums reads as follows: "Decorate the city, wear the jewels, hold about the sacred pots filled with holy water, make presentations to the poor people from the treasury, celebrate and worship Lord Arukaa, let the damsels who are fit to welcome Cuyampirapai be ready with their make-up and also make the servant maids and decorated elephants start"[8]. Thus Cintaamani and Cuulaamani deal with the arrangements done in connection with the welcome accorded to the respective persons.

Cuulaamani denotes the second aspect namely consultation with the council of ministers about the proposed welcome. Thirdly King Payaapati commands his attendants to look after the arrangements for welcome. As directed by the King the four types of army are got ready and made to stand in line. Payaapati calls upon his chief-elephant and gives specific directions with regard to the arrangements to be made in the camp house where the King Cadi is to stay. Dresses, jewels, other articles, pots of honey, tender cocoanuts, mangoes, jack, plaintain fruits etc., are to be piled up in the camp house. The palace in which Payaapati proposes to stay is to be cleansed with sandal paste and fumes of akil. The king than orders to carry on the arrangements for (with reference to) the marriage[9]. Thus we can see that arrangements for welcome are done in three stages in Cuulaamani.[9]

The next element with regard to welcome is setting out to welcome. This element is spoken of only in Cuulaamani. Payaapati implores his sons to accompany him. He rides on a decorated elephant accompanied by beat of drums

8. Cuulaa : 902 9. Cuulaa: 902–23

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and playing of different kinds of musical instruments like flute, tudi, paRai padalikai and conch. The sounds caused by elephants, horses, the infantry and the 'kuyiluvam' and drum fill the entire atmosphere. The atmosphere is clouded with darkness caused by the fumes, the butterflies, flags and royal umbrellas. In the midst of the darkness, the crown and the gem shine brightly throwing a flood of light and this strange combination of darkness and brightness makes one think whether day and night are running concurrently. Similarly the arrival of King Ca'li and the march of the two sides are described. Thus the scene of 'starting to welcome' is set-forth in Cuu*l*aama*ni* picturesquely.[10]

Next comes the welcome proper scene. This scene finds a place in PeruNkatai, Cintaama*ni* and Cuu*l*aamani. When Utaya*n*an enters the city of Cayanti, he is being greeted by the people with the following words of praise;. "Thy arrival shall eradicate the sufferings of the people, just like the sun drives away the pitch darkness. You were humiliated by the enemy King with the ruse of an illusory elephant; you have retaliated that act by winning the hands of his daughter. You have won your enemy Aaru*m*i and you be doing good to the people of Kaucaampi. You have enabled us also to see the radiance of Tatti by taking her round the city. Tattai! long live thou, in the broad chest of Utaya*n*an just like Goddess Ilakkumi dwells in the chest of Tirumaal. Long live Yuuki the great man, who was responsible for all this. The culmination of events is also spoken of by people who welcome Utaya*n*an. It is generally of four types namely (i) beginning with good and ending with good, (ii) beginning with good and ending with evil (iii) beginning with evil and ending with evil and (iv) beginning with evil and ending with good. In the case of Utaya*n*an the fourth principle becomes applicable. The people assign the reason for this culmination as the good acts done by him in his previous birth. Moreover the praise of the people exposes the previous events too — Piraccootanan

10. Cuu*l*aa : 924-57

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considers it below his dignity to give his daughter in marriage to Utayanan voluntarily and hence he employs the idea of an illusory elephant and gets Utayanan captured. Then he allows his daughter to practise playing viinai under Utayanan's guidance. Finally he sets free Utayanan and makes him go with his daughter in abduction. Thus the praise of the people narrates the previous situation as well as attributes reasons for that[11].

In Cintaamani, the people of the country of King Kooviitan accord Ciyakan a tumultuous welcome by advancing towards the pastoral region and also by offering all kinds of things that are available from land, sea, and mountain. Ladies sing in praise of him. They great him by offering flowers and fumes of incense. Gents decorate the place by planting trees and areca palm full of bunches of arecanuts. They also spread on the floor aromatic powder and flower petals. Ciyakan is seated on the back of an elephant looking like the celestial king in the midst of the ocean of armies[12]. The following poems are good examples of greeting of the people :

teemala raNkad diruvee pukutaka
maamalark kootai manaalan pukutaka
kaaman pukutaka, kaalai pukutaka
naama eLilvincai nampi pukutaka.

minRooy varaikonRa veeloon pukudaka
inReen kamaLtaar iyakkan pukutaka
venRoon pukutaka viiran pukutaka
enRee nakaram etirkon datuvee" (2121 – 22)

In the welcome scene in Cuulaamani mutual embracing and greeting are shown. When payaapati and King Cadi come across they embrace each other. When Arukka Kiirtti the son of Cadi prostrate before Payaapati. the latter embraces him. Viyaakkirataran, the brother of Cadi too greets Payaa–

11. PeruN : 2: 1: 20-84 12. Cin 2110-11, 2123

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pati. Tividdan wishes CiRiipaalan. Then all of them reach the 'Cittira mandapam' of the temple accompanied by chorus praising by ladies. Payaapati then enquires about the visit of Cadi and he reveals that the purpose of his visit is for matrimonial talks. Their joy knows no bounds. Thus is given the welcome scene in Cuulaamani.[13]

Moreover the queen of Payaapati sends a group of 1008 maids to meet her daughter-in-law Cuyampirapai. They carry with them all kinds of sacred things, meet Cuyampirapai and convey to her the glad wordings and good wishes of her mother-in-law. They draw her figure in an wooden plank and show it to Payaapati's queen.[14] This incident also more or less serves as a welcome scene. Probably, under the social custom then prevailing the mother-in-law does not meet the daughter-in-law before the marriage takes place That is why Queen of Payaapati dost not go herself but sends her maids, and gets down to portrait.

The position of ladies in welcome scenes is highly spoken of in Cintaamani. This has got close connection with the procession (Ulaa) scene. Just like the damsels who are witnessing the procession falling in love with the hero taken in procession, here the ladies participating in the welcome function fall in love with Ciivakan. Similarly people greeting Ciivakan remind us of the procession scene.

In order to receive Ciivakan the subjeets of Vitayaa king gather in large numbers in the main gate of the city, palace, open squares, drama stages and roads. On the one side ladies wearing dozzling forehead jewels and garlands appear. On the other side ladies anointed with all sorts of perfumes appear holding their babies and raising the sounds from anklets. The breast of the damsels who are as tender as creepers are in constant confrontation with the pearl chains, they are wearing. Because of their brisk walking the jewel called 'kinkini' (tinkling ornament) is afraid whether their waists will give

13. Cuulaa : 958-71 14. cuulaa : 979-1009

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away. The beautiful ladies who have taken positions in the upper storeys are distressed while having a glance at Ciivakan. They look like spotted deers. The jewels abandoned by the singing and dancing girls when they were fleeing, release a splash of light which drives away the darkness. Ladies and their male companions enter the streets to see Ciivakan while garlands and chains combated with each other in their chests and they fill the streets with the pollen of the flowers from their garlands. Tiruttakka Teevar depicts the position of ladies and gents in the welcome scene in the above manner[15].

The reaction of the ladies while they see Ciivakan riding on a female elephant is also mingled with this welcome scene. Some ladies entreat the elephant to walk slowly and offer her a garland saying that they be enabled to have a full glance of Ciivakan who looks like 'Kaaman', the God of Love. Some others who could not walk with the elephant and lagged behind cursed her saying that "You will lose the company of your male". Yet another set of ladies make a novel plea and implore that if she does not bring Ciivakan nearer them, they will have to quarrel with 'Airaavatam', her male elephant. A group of ladies addresses the elephant as young one and requests her to bring Ciivakan, the king of beauty, to their dwelling area. If she so brings, she is assured of large morsels of food in return. Thus in Cintaamani, in the scene of welcome accorded to Ciivakan the presence of ladies and the part played by them in the act of welcome are being spoken of much.[16]

Hence we can summarise that the welcome scene comprises of the arrangements done for welcoming the guests, of the setting out for welcome, of sceing and greeting, of wishing and praising and also of the arrival of ladies with a description of their appearance.

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15. cin : 2112-19

16. cin : 2124-28

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PROCESSION

TamiL epics speak of the procession scene only at two occasion. First it comes after the victory of the epic hero and then after his marriage. Besides, if an important human or divine character visits a city, this procession scene is portrayed. Epics in general narrate the procession of the hero along the streets of his city and the fainting of the girls due to lustful feelings when they happen to see the hero. These two are the most important aspects of this scene. The main aim of portraying this scene in an epic is to characterise the epic hero, his extraordinary beauty, excellences and heroism. Cilappatikaaram, the first available epic in TamiL does not have this scene. First it is introduced by KoNkuveelir in his epic poem peruNkatai. Later epics cintaamani, cuu/aamani, and vili Bhaaratam also deal with this aspect in detail,

There are two scenes in peruNkatai which are mainly notable. The first one is of Utayanan with his newly married wife Vaacava Tattai, after he has completed his worship of Lord Arukan, in order to be seen by the people of the city[1]. This procession is exhaustively described from the beginning to the end. The second procession scene in this epic is portrayed at Iraacakiriyam, the capital city of 'Makatam' when Utayanan returns to the city after getting victory over the Kings of 'kaNkam' who have come to wage war with King Tarucakan. Here the glory of King Utayanan alone is spoken of by the people of the city[2]. Ciivakan on the eighth day of his marriage with Ilakkanai goes on procession to worship Lord Arukan[3]. It is natable that the procession in peruNkatai comes only after worshipping Lord Arukan, but in cintaamani it comes before worshipping Lord Arukan. In cuu/aamani also we have seen two procession scenes. The first one comes

1. PeruN : 2:7:4-153 2. peruN : 3: 20 : 146-92
3. Cin : 2519-57

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when Tividdan and his elder brother Vijayan start to welcome the messenger Mariici from the world of Vidhyaadharaas[4]. The second procession by Tividdan is undertaken when he returns to 'Pootanaapuram' after lifting up the KoodikkunRam and when he gets the victory over the King Accuvakandan and is crowned as a King[5]. In Villi Bhaarataam also two procession scenes are spoken of. The first procession is about krishnan who pays a visit to Intirappirattam for participating in the sacrificial ceremony called 'Iraacacuuyam' performed by Taruman[6]. The second one is narrated when Uttiran, the son of Viraadan returns to his city after getting victory over the 'Turiyootanaas who have come to seize away the herd of cows, with the help of Arccunan who is in the disguise of an eunuch[7].

In the procession scenes, epic speaks of the festival mood of the eity, the coming of women, their beautiful appearance, their praising words of the person who passes in the procession, their fainting due to lustful feelings, the procession, the bathing and the sulks. Amongst the eight aspects of the procession scene, there comes seven in PeruNkatai, five in cintaamani, four in cuulaamani and two in Villi Bhaaratam.

The festive mood of the city is compared to the celestial city in peruNkatai[8]. Besides the soldiers announces the inauspicious people to keep off the way of the procession[9]. The loud bustle of the people who come to see Ciivakan in his procession is compared to the cloud raining in the roaring sea. Also the flags hoisted on the top of the mansion hide the sun, and so the birds which are unable to see the day-light enter their nests. Thus the happy mood of the people is expressed in Cintaamani.[10] This aspect is more elaborately expressed in Cuulaamani than in the above two

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4. Cuulaa : 476-87
5. Cuulaa : 1525-43
6. Villi: 2; 1: 72-83
7. Villi : 4: 4: 129-31
8. peruN : 2: 6: 25-28
9. peruN : 2: 7: 4-11
10. Cin : 2526-27

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epics. The people of the city hang the pearl-garlands on the entrances, hold the seedling pots (mulaippaalikai) in the form of lotus flower, bear ears of paddy grain on the golden vessels, and erect a decorated arch by using the plantain tree made of gold and areca palm made of emerold, in order to welcome Tividdan. They adorn themselves with arabian jasmine, bracelet, forehead ornament, and fragrant articles like sandal, akil and the pollen of flowers.[11] The girls enjoy as if they have got the worldly bliss when seeing Tividdan. They play by splashing fragrant water from the syringe and with flowers and garlands. The streets become dark by the golden powder, water from the syringe, flower, fumes of akil and the banners. The servants of the city highlight the glory of Tividdan by praising and dancing and by a dance possessed by a deity[12].

The coming of the ladies in order to see the procession is expressively pictured in almost all the epics. In PeruNkatai, women are crowded in the market-streets[13]. They climb the mountain and their waists which are already suffering unable to bear the weight of their breast, get worried. Some girls mount on the ladder without caring for the advice of their guardians and without adorning their foreheads due to the fear of losing time. Those who do not finish their adornment suffer much by thinking of their inability to go and see Utayanan before the girls who climb the ladder[14]. Some are prevented by their foster mothers, telling them that they are going only to see the decorated city and not Utayanan and proceed[15]. The girls appear in the mansion as if the peacock appear on the mountain[16]. The appearence of women with their men looks like the appearance of the peacocks with lions[17]. The girls lay the windows wide often. The girls 'peetai' leave their ball and molaccu bean in the play-ground

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11. Cuulaa : 1527-29
12. Cuulaa : 1540-43
13. peruN : 2: 7: 12-16
14. peruN : 2: 7: 29-47
15. peruN : 2: 7: 67-71
16. peruN : 2; 7: 92-94
17. peruN ; 2: 7: 126-27

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and reach the street by dancing like peacocks[18]. The fully grown women 'terivaiyar' appear in the windows by embracing their children, and beg of Utayanan earnestly to give way to see Vaacava Tattai[19].

The coming of women to see the procession is thus explicitely portrayed in peruNkatai. The coming of the common people is also briefly mentioned here. Those who perform their duties in these places-the dancing theatre, the shops, the assembly of music, the oratory sheds, the college, the hall of secret planning and the kitchen room-all come to the street abandoning their work. in order to see Utayanan.[20] The people of Iraacakiriyam climb on the artificial mouutain made of pearl and aromatic powder, on the high assembly hall, on the upper storeyed houses, on the peak of the city, and stand in the streets, junctions and courtyard, to have a sight of Utayanan.[21] Thus is PeruNkatai the aspect of coming of the ladies and people is described.

In Cintaamani, this aspect of coming of the ladies is pictured as the description of the ladies belonging to seven stages (seven paruvams). The peetaiyar looks as if the God Kaaman comes in the disguise of a girl in order to enjoy sexual pleasures. This type of girls are having guileless mind and childish nature. They come jumping to see Ciivakan and thereby their ear ornament falls down and kinkini makes noise. Then comes the 'petumpaiyar'. Their just-grown breast look as if the God Kaaman himself becomes their breast. Their long mop waves on their back. They stand and see Ciivakan with wavering mind which desires something else. The girls 'maNkaiyar' who are unable to stand by themselves but are with them maids fainted with grown up lustful feelings. They hold their loosened mop on one hand and stand like the God of death. They apply the sandal paste on their breast by using their nail. Their waist bands appear above their

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18. peruN : 2: 7: 95-104
19. peruN : 2: 7: 104-116
20. peruN : 2: 7: 130-39
21. peruN : 3: 20: 146-53

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silk attire. Their waist bands appear above their silk attire. Their eyes reveal their desire of love and their wish to have sexual-union secretely. Then comes the madantai. They are having fully grown up breast which spread throughout their chest like the growth of the just king Ciivakan. Their waists become lean like the fame of an unjust tyrant. The madantaiyar who are having such appearance reach the streets. Their waists suffer without having any ornaments, like the poor having no relatives to help them. They wear ornaments only to their big breast and privy parts as if the hard-hearted rich-man help only the rich people like them. Their ornaments like kundalam, oolai made of gold, and paddam shine like lightning, their tresses shed darkness, their eyes look like the blue water-lily and their faces appear from the upper storeyed house as the moon. The partly adorned girl is unconsciously attracted towards Ciivakan and gets shy when she comes to know of her unfinished adorning and stands by hiding the un-adorned parts. This girl, seems to be like God Siva who gives a part of his body to his wife Umai. Those who desire to wear garland and flower, forget to wear them due to haste and desire, see their figure in the mirror and then wear them and proceed speedily. Those who suffer much due to the lustful feeling become pale due to love sickness and adorn themselves with the flowers of veeNkai and gold-powder.

Finally, the women called 'arivaiyar' come to see the procession of Ciivakan. They are chaste wives who do not change a little in their chastity. Their minds will not move with lust. Their waist alone sways to and fro; their eyes shed tears with joy; they wear garlands having the smell of akil; they neatly sharpen the nail and apply the red-paint 'Cempancu' to their feet. Their recent born children join their breasts and milk is spilt. They press their top of the nipple in order to stop the milk and so they get shy, do not see the procession keenly, and stand like the tree KaRpakam. They are completely, free from lust and appear like a toy painted in a cloth. They pray God to have such a life atleast in their re-birth. Thus out of the seven stages of ladies, the

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first five, except terivai and Peeri*l*empen are spoken of in Cintaama*ni*[22].

In Cuu'aama*ni*, the coming of ladies is spoken of when Tividdan goes in a procession to welcome the messenger Mariici. They enter into the storeyed houses. Their garlands slip off and fall down, due to their speedy passing. Their faces and their ears worn with Kun*d*alam and oolai resemble the moon. The appearance of their faces in the upper storeyed houses looks as if the lotus blossoms with the fish ken*d*ai in the pond. Their eyes appearing through the window resemble the blue-water lily. The girls climbing the mansion look as if the peacocks ascend the mountain. Their passing by pasting their foot-paint alattakam on the earth, and by scattering the gems from their waist band seems as if the fire sparks scatter on the mountain. The Paadaakam makes noise, the ear ornament shines, the Cuudakam shakes and the beetles swarm and thus the girls are coming and their walk looks like a dance.[23]

In Villi *B*haaratam, the ladies who have come to see the procession of Krish*n*an are verily described. They come so fast, without applying the red-paint 'alattakam' on one foot because of their intense desire to see him. Some appear by holding the painting stick of eye-salve, without beautifying their eyes. The girls who have just taken their bath do not change their wet-dress and the water drips from their mop and go towards Krish*n*an in order to see him. Their brecelet, waist band and anklet are sounding and their soft feet become sore. The girls welcome Krish*n*an and their ornaments become the decoration for welcoming him. Their kuLai stands for the lamp, the breast signifies the holding auspicious pot (niRaikudam), the neck as areca palm, the thigh represents the plantain tree, the shoulder as flowery arch and scattering flowers from their mop as the flower used for worshipping Krishnan. Some girls decide to

22. cin : 2529-42
23. cuu*l*aa : 476-85

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see Krishnan first and they hasten but are unable to do so. So they faint in their mind and walk like the she-elephants feebly[24]. Thus Villi portrays the ladies who come to see the procession.

Next comes the praising words of the ladies about the procession. In PeruNkatai, the girls highlight the glory of 'Utayanan'. They bless Utayanan to live long, and his merciful and graceful acts of removing the troubles and worries of the people of the countries which are visited by him, are praised. He is the embodiment of all the good qualities of beauty, valour, talent, and learning. He cannot be defeated except by treachery. Some of them take pity upon Tattai by thinking that she does not get good fortune to live inseparably with Utayanan for a long time. So they insult her wealthy belongings. On the contrary, some girls praise her by saying that she must have performed virtuous deeds during her pervious birth, because her husband Utayanan is unable to bear her separation and has renounced his kingdom and is wandering through several countries with great grief due to the separation of Vaacava Tattai. Others reveal their wish that their princess Patumaapati is fit to be his bride and that the king Tarucakan may give her in marriake to Utayanan. Some girls support the above view. A group of girls uphold the fate which makes the end of king Keekayam who is to be married to Patumai, and thus the fate gives way to unite Utayanan with Patumai in marriage. Another group of girls tells that even if they give the whole world to Utayanan as a reward for his help, it is not equal to his help of having defeated the enemies tactfully[25]. PeruNkatai thus describes the procession in the word of the girls who come to see him.

In Cintaamani the girls praise Ciivakan as lion and God Murukan. Besides, they sprinkle aromatic powder garland, sandal paste, rose water, flower-ball, kanni, and fragrant water and bless him to have as long a life as the sea and the

24. Villi : 2: 1: 72-76 25. peruN : 3: 20: 154-92

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sand have [26] Moreover, they uphold the heroic deeds of Ciivakan that he has the valour and talent of defeating and setting victory over the hunters who have seized the herd of cows like the young one of the lion has the power and strength to defeat and destroy even the large animal, the elephant They raise a question why the good fortunate people shouldn't perform the penance, even after they have come to know of ciivakan who is born low in a crematoriam and brought up by a merchant and finally attains the greatness of being worshipped by princes. They also add that one who does not have good-fortune, will not be getting the richness in wealth even if he passes through the sea and mountain in order to secure it. But at the same time the wealth may come by itself and stay with fortunate persons even if they pass a cubit measure of distance. The man who performs strong penance will not be distressed and troubled even if he drinks the potion. Those who do not make any kind of penance will not be protected, even if they run fast fearfully. The person having penance will keep his life alive even if he is caught by the mad elephant. Thus the girls advise people to perform penance and reveal its importance and thus they praise highly of the penance of the good fortunate king ciivakan.[27]

The praising words of the girls depicted in cuu*laamani* are mostly based on beauty description of Tividdan, his wife Cuyamppirapai and his elder brother vijayan. Here the girls show the beautiful and charming eye, hand, mouth, feet, chest, shoulder, hair, ear and face of Tividdan; the mouth, eye, shiny body, shoulder, hair and face of Vijayan; and tresses, eye, adorned waist, privy part, and feet of Cuyampirapai make others wonder themselves about the extraordinary beauty of the processionists[28].

Another descriptive element of this procession is of the fainting of ladies due to lust. This aspect also is vastly des-

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26. cin : 2546-48
27. cin : 2554-57
28. cuu*laa* : 1530-39

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cribed next to 'the coming of women'. At the nuptial ceremony of Utayanan, a just king who doesn't go beyond virtuous deeds, the girls other than the well-dressed family girls, who are pierced by the arrow of kaaman, the God of Love, suffer much by loosening their bracelet due to love-sickness[29]. The harlots who are experts in their act of seizing the wealth of the lustful by using their beauty as fishing hook; and fear, shyness and adornment as the food particles fixed to the hook; and the valuable goods of men as fish; and they as fishermen, desire much to have sexual union with Utayanan, but they avoid their sulks by his merciful act by falling at their feet[30]. Thus peruNkatai speaks only of the lustful feelings of the harlots.

The later epic cintaamani; speaks not only of the lust of harlots but also of other girls who are supposed to be unmarried family girls. The coming of the girls 'petumpai', 'maNkai' and 'madantai' reveals their lust mostly. The girls other than the above three reveal their lust through their eyes who are tied up by the crown and attire of Ciivakan as rope. They tell others that those who happen to see Ciivakan are the women of having real eyes; those who see and enjoy his beauty are those who have performed strong penance; cunantai who begets Ciivakan is the only woman having great meditation, and his penance alone dominates all over the world. Those who enjoy him in sexual union by having scratches, on their breast will be the good fortunate. Others are false girls having useless tresses, breast, pearls and garland and they are born only to suffer in this world. Some reveal the fact that it is impossible to have a sight at the beautiful appearance of Ciivakan with their two eyes but that they should have eyes throughout their body[31]. The appearance of lotus flower is also portrayed as a girl. Heee the closed lotus flower due to moon-rise significes the unhappy women under the rule of the tyrant king KaddiyaNkaaran, while the blossoned flowers

29. peruN : 2: 7: 48-61 30. peruN : 2: 7: 72-91
31. cin : 2549-53

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of lotus represent the happy and joyous girls who happen to see Ciivakan, the just King[32].

Moreover, Cintaamani adds sexual pleasures of men and women and their sulks which are closely connected with the above aspect. They are fainted with lust at the entrances and their eyes and faces brighten. The dust raised due to their speedy walk melts by the honey that flows from their garland[33]. The swan fears to step on the earth by confusing the fallen gems from the waist - band of a girl due to the pulling of her husband, as fire. The peacock pecks it confusedly as the worm 'intirakopam' and suffers when it finds the truth. The gem itself laughs at finding the innocent nature of the peacock[34].

In Cuulaamani the faint love of ladies is exposed by their welcoming Tividdan while they happen to see Tividdan, they sprinkle aromatic powder, worship him by their closed hands, beg of Tividdan to give his garland by losing their shyness; sing songs out of tune and dance by losing the methods. The girls rearrange their loosening dresses and garlands and their shoulders become lean due to lust. They also sprinkle on garland, aromatic powder and sandal, lose their self-control and are stirred up by lustful feeings[35]. Besides, the lustful girls, spread all over the city to wage love-war by having their eye-brow as bow, eye as arrow and storeyed house as fortress[36].

In Villi Bhaaratam, both the devotion and the lust of ladies are expressed when they have a sight of God Krishnan. The girls having natural and artificial beauty like Goddess 'Tirumakal', worship Krishnan, when they happen to see him in the street. Their eyes move hither and thither in order to see the parts of his body and adore, Him in mind.

Those who are stirred up by lust, wish to embrace him. They enjoy the liquid from his mouth in their minds.

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32. cin : 2544
33. cin : 2543, 2545
34. cin : 2528
35. cuulaa : 386-87
36. cuulaa : 1542

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Their minds are melted, bodies are pierced by the arrow of God Manmatan, and their five sense organs suffer a lot. The eyes of some are trembled, their eye-brows are bent, their foreheads sprang forth the sweat and thus they stand with lustful feelings. They swarm round his garland like beetles by seeing its beauty and smelling its fragrant adour[37].

The passing of the procession is briefly spoken of in peruNkatai and Villi Bhaaratam alone The procession goes through the streets of the city in the right path, and passes through the high storeyed houses, the sheds where temple cars rest, the dwelling places of virtuous persons, the assemblies, the feeding centres etc. and finally reaches the palace[38]. At the end of the procession, Utayanan and Vaacava Tattai take their holy bath and the procession comes to an and in peruNkatai[39]. Like-wise the procession of Uttaran in Villi Bhaaratam is mentioned briefly. He passes along the streets with his elephants surrouuding and the instrumental music is sounded, like the clouds passing through the city of Amaraavati. Here it is noted that the girls wave the auspicious aalatti.

Procession scenes are thus picturesquely portrayed in epics. In this scene, the decoration of the city, the announcement about the procession, the welcome by the people of the city, the happy and festive mood of the people, the coming of the girls in order to see the procession, their charming appearance, the status of girls who have seen the procession, their lustful feeling, their adoration about the processionist and their devotion, the extraordinary beauty of the processionist, the description of the girls belonging to the five stages, the waving of the auspicious 'aalatli', the passing of the procession and the holy bathing are all spoken of in TamiL epics.

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37. Villi : 2: 1: 72-83 38. peruN : 2: 7: 140-47

39. peruN : 2: 7: 147-53

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The first TamiL epic cilampu has no such scene. We can not say, that the structure of this story may not allow this scene. There may have been some possibilities to introduce this scene. It can be introduced eigther when ceNkudduvan returns to Vanci after defeating the Aarya Kings, or at the marriage-ceremony of Koovalan with Kannaki. But IlaNkoo does not narrate this scene, even though his story can allow this in two places. So we can be sure that 'to sing the procession' in epics is not adopted in ancient TamiL epics as an epic feature. But the later epics, which are mostly indebted to Sanskrit for their origin have taken this scene and have introduced it as an epic feature. PeruNkatai stands first in introducing as well as in describing this scene elaborately. This also leads us to the date analysis that the date of PeruNkatai is later than that of Cilampu.

Some moral values of the folk and ethics and virtues are insisted in a considerable extent in Cintaamani. The wordly nature that the wealth of the just person will grow more and more, and that of an unjust one will decrease, the hard hearted rich man will help only the richest and the poor will have no realatives to help them are all well expressed in this scene. Besides, it reveals the greatness of penance, and shows that the fortunate one will attain a wealthy life. Epic PeruNkatai also denotes that the habit of showing gratitude will grow more and more in the virtuous and learned persons. Thus we can safely conclude, that the procession scene in epics is used to depict the good character and charming beauty of the epic hero or of the main characters, to expose the poetic excellencies of the epic poet and to insist on some moral values of the people.

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FESTIVAL

Epic literature is a product of imagination; it is mainly concerned with supernatural events. Though it is full of imaginary events and incidents, it can at no event be totally divorced from the real world of man. The story and the events in an epic for the most part relate to Gods and God like heroes, but the poet very carefully attributes to them essentially human qualities and thus bridges the gap between God and man. Almost all the festivals in the society have come to occupy a very significant place in the epic literature and have contributed considerably to the growth and development of the story. Though the festivals are connected with Gods and their worship, the gala mood and the jubilant displays of the people are described with special emphasis. This aspect of the festivals is bound up with the motive of the festivals. It has been a tradition to instill devotion in the people through the ceremonies at the festivals. It has to be admitted that in epic literature greater importance is attached to festivities and not to devotion and worship.

Festivals treated in Cilappatikaaram, Manimeekalai and PeruNkatai have become the turning points in the epic stories. The festival in favour of Lord Indra in Cilappatikaaram is referred to in 'Intira viLaauuredutta kaatai' and in 'Kadalaadu Kaatai'. The festival held in celebration of the chastity of Kannaki, the heroine of Cilappatikaaram is also mentioned in the above work[1]. The festival of 'Indira viLaa' is spoken of in the first Kaatai called 'ViLaavaRai kaatai' in Manimeekalai. The festival in peruNkatai is treated in six kaatais such as ViLaakkondatu, ViLaavaattirai etc[2]. It appears as a full-length description of bathing. Within the bathing festival itself, there is a reference to the festival held in honour of Cupid Manmatan by the people of the city Iraacakiriyam[3]

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1. Cilap : 28: 203-33 2. PeeruN kaatai : 1; 37-42
3. PeruN : 3: 5: 28–117; 3: 6: 100-123

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In Cuulaamani King Payaapati who had sworn to renounce the wordly life, holds a festival in honour of God Arukan[4]. Villi Bhaaratam contains in one place a reference to Intira viLaa[5]. There is no mention of any festival in Cintaamani and Aric-cantira Puraanam.

In some epics, the belief that Gods cause destruction if festivals are not held regularly is revealed. Cilappatikaaram speaks of the belief of the people that if human sacrifiecs is not made to Goddess KoRRavai, she will not give victory for her worshippers[6] In Manimeekalai it is said that Lord Indra cursed that the city of Pukaar should be destroyed if the festival in his honour was not held[7]. It is stated in Manimeekalai that if this festival is not held the genie of NaalaN kaadi — the genie was given by Lord Indra to King Mucukuntan and it subsequently becomes the God on guard of pukaar — will cause much harm to the people and the genie 'Catukka Puutam' will leave the city[8]. PeruNkatai speaks of the belief of the king and the people that if the festival of bathing is not held in honour of the God on guard of the city Uncai, it would result in the destruction of the whole city[9]. Yacootara Kaaviyam a short epic also reflects the belief of the people that if the festival is not held in honour of the deity Candamaari, it will disturb the people

Epics Cilappatikaaram, Manimeekalai and Cuulaamani speak of the events of festival in a very grand manner. In portraying the festival, Cilampu and Manimeekalai have more or less some resemblences.

Cilampu refers to the offerings given to various Gods and deities before the beginning of the festival. Cooked rice, noolai (a ball-like confectionery made of sesame seed and sugar), Piriyaani, flower, fume, toddy etc., are given as offerings to the genie of NaalaNkaadi. And then the old

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4. Cuulaa : 1866-1914
5. Villi : 1: 7: 54
6. Cilap : 12: 16-19
7. Mani : 24: 62-65
8. Mani : 1: 18-24
9. PeruN : 1: 37: 228-51

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women worship this genie by dancing 'tunaNkai' and 'Kuravai' and a dancer possessed by a deity dances in order to get rid of hunger, disease and enmity from the country and to have rain and fertility. The hunters sacrifice their life by cutting off their heads themselves and give their heads as oblation to the genie NaalaNkaadi in order to win victory for their King.[10] Sacrifices happen in all the six divine assemblies namely Cittirai mandapam made of koRRap pantar, PaddimanRam and tooranavaayil, Vellidai manRam, ilanci manRam, neduNkal ninRa manRam, puuta catukkam and paavai manRam[11]. After these sacrificial ceremonies have been done, the beginning of the festival is announced at the 'Velyaanaik kooddam' of the white elephant of Lord Indra by beating the divine drum taken from the 'Vaccirak kooddam' of Lord Indra. The festival flag is hoisted in the temple of the divine tree kaRpakam.

When the festival begins, the people are in a festive mood and they decorate the city beautifully. In the mansion coral pillars are erected upon the board inlaid with emerald and diamonds and pial made of gold. In front of these mansions, they erect 'makara tooranam' by uslng kimpuri, pearls and eight kinds of auspicious goods. The streets are filled with 'niRaikudam' (auspicious pot), 'Mulaippaalikai' (earthen pot for germinating grains), green coloured shrubs, white royal insignia and golden coloured aromatic powder[12].

The city is thus decorated and then the festival begins. The royal counsellors of the five estates, the eight bodies of courtiers, the princes, the sons of noble merchants, swift horsemen, mahouts and the charioteers come from various vehicles upholding the King's sovereignty and bathe Lord Indra with the holy water brought in pots by 1008 elephants. Sacrifices are held in all the other temples of Gods namely Siva, Tirumaal, Murukan and Palaraaman. Ritual practices have been offerred to all sorts of devas namely the eight vacu

10. Cilap : 5: 68-88
11. Cilap : 5: 99–140
12. Cilap : 5: 147-56

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devaas, eleven Uruttiraas, two maruttuvaas and twelve Cuuttiraas and also to eighteen celestial hosts[13]. Thus *I*laNkoo speaks of the practice of the ritual observed to please Gods during festival.

Then the author goes on narrating other virtuous actions in connection with the festivals. In the hermitages of the Jain and Buddhist ascetics, in the place where morals were taught and in the Jain temple called, 'PuRanilaik kooddam', the morals, virtues and ethics are preached Besides gifts are given to all. Enemy kings who were imprisoned are relieved. Musical entertainments are performed by professional dancers (kuutiar) players of musical instruments (kuyiluvar) especially of lute and bards[14].

During the days of festivals, the professional prostitutes wander along the streets as moon, Vaanavalli, lotus and God of Death. They embrace the men in the open streets and the chests of men are stained with the pastes on the breasts and shoulders of the harlots. The household wives quarrel with their husbands when they happen to see the above scenes. So the men are very much worried and they tremble with fear of the sulks of their wives[15].

In this festival Maatavi dances. The dances like 'kodukoddi' and 'paandaraNkam' danced by God Siva, 'alliyat tokuti', 'mallaadal', and 'kudam' of God Tirumaal, 'tudi' and 'kudai' of God Murukan, 'peedi' of Manmatan, 'marakkaalaadal' of Goddess Turkkai, 'paavai' of Goddess Tirumaka*l* and 'kadaiyam' of Ayiraa*n*i—all these eleven types of dances are danced by Maatavi with perfection.[16] At the end of this festival all proceed towards the sea for bathing. Thus the festival comes to an end.

It is referred to in Ma*n*imeekalai that this festival continues for 28-days.[17] Just like cilampu, Ma*n*imeekalai speaks

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13. Cilap : 5: 157-58
14. Cilap : 5: 179-87
15. Cilap : 5: 207-34
16. Cilap : 6: 40-67
17. Mani : *1*: 8

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of the opening ceremony of this festival. The auspicious drum is brought from the 'Vaccirak kooddam' of Lord Indra and is placed on the elephant. The auspicious time of the opening ceremony of the festival is then announced by beating of the drum. Besides, the announcer highly praises the King and prays for his long life and for rain in their country thrice in a month. Also he adores the King's sceptre the symbol of sovereignity and just rule.[18].

The next expressive element of the festival is of the decoration. The decorated streets and assemblies are filled with 'niRaikudam', mu/aippaalikai', auspicious lamp and otehr auspicous articles. Trees like banana, areca palm and Vanci full of bunches of fruits, shrubs containing fragrant flowers and sugar-cane are erected all over the city. The pearls are hanging on the pials. The old sand in the streets and assemblies is replaced by new sand. Flags are hoisted on the top of mansions and on the entrances. Manimeekalai thus speaks of the decoration scene[19].

All Gods from Siva to the genie Catukka paatam are worshipped and the usual rituals take place. Sheds in which sand is spread and assemblies called 'ampalam' etc. are filled with religious and social preachings. The religious debates take place in some other places. The imprisoned enemies are set free[20].

Human-beings and celestials are joyfully wandering in places having white sand-dunes, shady-groves full of flowers, islands at the river-beds and bathing ghats[21]. All these events are referred to in the announcement of opening ceremony of the festival. It is also alluded to in the announcement that the country should be made free from hunger, disease and enmity but should get rain and fertility as announced in cilappatikaaram. Here the same lines of cilampu are repeated[22].

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18. Mani : 1: 27-34
19. Mani : 1: 43-53
20. mani : 1: 54–63
21. Mani : 54-67
22. Mani : 1: 80-81 & Cilap : 5: 72–73

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In Villi Bhaaratam, the festival celebrated in honour of Lord Indra at a place is referred to. Palaraaman with his daughter Cupattirai and with many princes come to Tuvaarakai and joins with other sin order to celebrate the Indra festival in the rainy season[23]. This festival helps Arccunan to marry Cupattirai.

Though the bathing festival in peruNkatai is celebrated in honour of a deity. it is completely based on the bathing alone. In the festival celebrated by the people in the city Iraacakiriyam of Makataa Kingdom in honour of God Manmatan, the beating of the drum, the decoration and festive mood of the city and the people, the worship of God Manmatan by Patumaapati and by her maids are the descriptive features that are spoken of.

While announcing the festival by beating the drum, it is revealed that patumai is to worship God Manmatan for seven days from that day onwards. By hearing this announcement the people decorate the city They plant flowering shrubs in front of their houses. New sand is spread in the streets, junctions of three streets and the junctions of four streets in which idols of Gods are placed,[24] patumaapati in the first day worships God of Love by going round His temple in the right path and gives presents liberally to the brahmins[25]. At the same time the maids of patumai adore God of Love and entreat him that the bridegroom of patumaapati should be a learned scholar well-versed in music and in playing the lute like Utayanan[26].

The festival treated in Cuulaamani also is having these descriptive features—the announcement by beating of the drum, the decoration of the city, the reaching of the temple of Lord Arukan by the king and others, the worship and the adoration.

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23. Villi : 1: 7: 54
24. PeruN : 3: 5: 28–47
25. PeruN : 3: 6: 99-108
26. PeruN : 3: 6: 115-23

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The drums are beaten and the glories of Lord Arukan - that he alone can remove one's fruits of karma and that those who worship him and fall prostrate on his feet alone can attain eternal bliss are highlighted. People while hearing the announcement, joyfully make a loud bustle. Fragrant smells from flower, sandal, aromatic powder and fragrant fumes are aroused by them. The city is decorated with 'Puurana kumpam', 'tooranam' and white shurbs. The streets are smeared with fragrant liquids and are spread with pearls. Houses are filled with fragrant fumes of akil'.

The brahmins are dressed in white attaire on their waist. They have white sandal paste on their chests and have worn arabian jasmine on their mop. They have adorned themselves with gems, pearls, and diamonds. With such rich adornment they come by riding on the elephants and bringing white lotus flower as offerings when they approach the temple of Lord Arukan. Princess enter the temple, and are richly clad in red. They wear red garlands made of flower and of red-gold, saffron, red water-lily and attire. They also come on elephants and they bring red flowers as oblations. The illustrious merchants reach the temple wearing golden coloured garland, aromatic powder and dresses and bring the same coloured flowers as offerings. These people also come on elephants. Payaapati proceeds by riding upon the elephant while his son Tividdan comes on a horse. The surroundings of the temple are filled with countless elephants and horses.

The elephants trumpet while the musical instruments are sounded. The shrubs shed innumerable flowers. Evil deeds vanish. The royal insignia is waved on all the sides of the royal white umbrella which is like the white waves of the milky ocean. The temple is filled with vessels of sandal paste, ladles of fragrant fumes, and baskets of flowers. By sprinkling these flowers and other fragrant things, people worship Lord Arukan. They sing songs while worshiping and praise the glories of Lord Arukan. Here the author describes the seats in the temple, 'pirapaa mandalam', 'kavari' (fly-whisk), three umbrella (mukkudai), 'acooku', the praising the

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Lord Arukan by celestials and the appearance of 'kinnarar' (a kind of celestials). And then king payaapati worships Lord Arukan by highlighting. His glories in ten lyric songs. Cuulaamani thus speaks of the festival of Lord Arukan.

Though the festivals are spoken of in all the epics, they are used to lengthen the epic stories only in cilampu, Manimeekalai and peruNkatai.

The festival celebrated in honour of Lord Indra, becomes the basic reason for the separation of Koovalan from Maatavi. It is revealed in the following lines.

> "Aadalum koolamum aniyum kadaikko/a
> uudaR koolamoo diruntoon"[27]

Here koovalan in his mind is having sulks and dislike against Maatavi who has danced in the festival. Maatavi takes him to the sea-shore only to remove his sulks and dislike against her. There they take rest for a time and this leads them to sing lyric songs called 'Kaanal vari' on love themes. The songs of Maatavi only increase his dislike against her and he leaves her by saying 'kaanal vari yaan paadat taan onRin meel manam vaittu, maayappoy pala kuuddum maayattaal.' We can thus safely conclude that the festival of Indra is not only used to lengthen the epic story but also it becomes the most important turning point in the epic.

Just like Cilampu, Maatavi's and Manimeekalai's absent for a dance as usual in the Indra festival is the main reason for the development and growth of the epic story of Manimeekalai. The professional dancers Maatavi and Manimeekalai are blamed by people for having stayed at home at the festival time without going to dance. So Cittiraapati, the mother of Maatavi sends Vayantamaalai and orders both the dancers to come and dance in the festival[28]. But Maatavi vehemently refuses to come there by saying her deep sorrow due to the loss of her beloved Koovalan[29]. Manimeekalai who strings

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72. Cilap : 6: 74-75 28. Mani : 2: 1-9 29. Mani : 2: 37-71

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the garland for Lord Buddha, fears with grief while hearing the tragic end of her father Koovalan and her supposed mother kannaki, narrated by Maatavi to Vayantamaalai. The tears of Manimeekalai fall on the garland and thereby it loses its purity. So to string another garland, she goes towards the flower garden for getting new flowers[30]. This action of Manimeekalai becomes the basic reason for the later events in this epic story.

One of the most important aims of PeruNkatai is that a treachery should be overcome by a treachery, eventhough the man who does treachery gets rid of his evils and corrects himself and shown his friendship by doing good to those who were treacherously deceived by him. It is one of the political moralities that koNku veelir insists.

In peruNkatai, king piraccootanan treacherously shows an illusory elephant to Utayanan and thereby catches hold of him as a prisoner. But later he knows the knowledge of Utayanan in music, sets him free and appoints him as a teacher to his beloved daughter vaacava Tattai to teach her to play on the lute and to his sons to become warriors. Moreover he decides to give his daughter's hand to Utayanan in marriage. But Utayanan who doesn't want to marry her with his permission, decides to adbuct her treacherously according to the political morality[31]. For Utayanan to get success in his duty as a king, the bathing festival helps him much. This festival itself is also celebrated due to the treachery of yuuki for the purpose of abducting vaacava Tattai by Utayanan. Yuuki also instigates paakiirati to pretend as a girl possessed by a deity in order to conduct the festival of bathing[32]. Thus this festival is narrated in detailed descriptions in peruNkatai only to insist the political morality that treachery should be

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30. Mani : 3: 1-15

31. Perun : 1: 43: 29-32 32. PeruN : 1: 37: 228-51

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overcome by treachery. Thereby it becomes one of the foremost turning points in the epic story.

It can be concluded that this festival does not attain greater importance in epics in the later ages where it is used to change the monotony in the epic narration and to lengthen the epic story. In them, instead of festival, the description of spring season which includes bathing and playing in the groves becomes predominent and occupies a sailent place. In cintaamaṇi and in the later epics it can be seen very particularly. The ancient TamiL epics give much importance to festivals and this has to be attributed to the importance given to them in the then social set up.

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NIIRAADAL

Niiraadal is a kind of game played in water. The motif of this game is lustful pleasure. This game is of two kinds. One describes ladies and gentlemen playfully bathing in a sea or in some river or in a tank. The other describes persons enjoying themselves by splashing water on each other with syringe or with bellow-like instruments. Niiraadal can be classified as natural and artificial. It is remarkable that Niiraadal occupies a very significant place in almost all the great epics in TamiL.

It can be seen that in 'cilappatikaanam' and 'PeruNkatai' the episode of Niiraadal is organically connected with the main them of the festival. 'Kadalaadukaatai' in cilampu, describes graphically the progress of people on the last of 'intiraviLaa' (Festival of Lord Indra) towards an estuary in order to indulge in Niiraadal. Here the bathing ceremony at the confluence of the river kaaviri with the sea is the last episode of the Indra festival. In PeruNkatai Niiraadal appears as a separate festival. It is celebrated in dedication to the deity protecting the city of Uncai.

Later works cintaamani and villi Bhaaratam, treat bathing as part of the description called 'ilaveenil' (spring season). In cuulaamani this bathing is recorded to only at mid-day; in Ariccantira puraanam it happens as a part of a playful pastime in shady haunts. It can be noticed that in almost all great epics, Niiraadal takes place as a playful indulgence in shady groves.

In works like 'cilappatikaaram', 'PeruNkatai' and 'cintaamani' the episodes of Niiraadal help the development and growth of the story. In cilappatikaaram the scene of Niiraadal comes of as a result of the king, the people of the city and the political satellites going to an estuary to enjoy themselves in Niiraadal, but there is no bathing. The objective of the poet here is to make koovalan and kannaki

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proceed to the seashore. In doing this, the poet discribes at great length their starting for the shore, the streets through which they pass and the different kinds of morning lights on the way[1]. The sojourn of the hero and the heroine at the seashore sows the seed for 'kaanal vari' in cilappatikaaram. It also leads to the separation of Koovalan and Maatavi and incidentally the direction of the story also changes. Thus, though no real bathing happens, the descriptions related in it appear to be responsible for a change in the direction of the story of this monumental work.

In PeruNkatai the bathing festival drives home the nature of morality in politics. The nature of political morality that PeruNkatai emphasises is that in politics treachery should be overcome by treachery. Piraccootanan imprisoned Utayanan with the help of a mysterious elephant. Utayanan waited for a suitable opportunity to wreak vengeance upon his enemy. As an elephant lies waiting for an occasion to take revenge on its enemy, so in politics the king awaits patiently for a suitable opportunity to destroy his enemy[2]. There are mainly three methods of avenging his enemy. One is to imprison him tactfully and even treacherously if need be. The next is to seek to cause some havoc to his country and the third is to abduct his daughter by hook or crook[3]. Utayanan resorts to the third method of abducting his enemy's daughter and the festival of bathing is arranged for the purpose through the conspiracy of Yuuki.

At the instigation of Yuuki, Paakiirati a woman of doubtful repute, feigns as if divinely inspired and announces that she is the God on guard of the city Uncai. She says that as the festival of bathing was not held the precious year she had entered Nalakiri and wrought destruction there and that if they again failed to hold the festival, she would enter the elephant[4], and would bring about a similar havoc there. Now

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1. Cilap : 6: 115-174
2. PeeruN : 1: 43: 9-11
3. PeruN : 1: 43: 29-32
4. PeruN : 1: 37: 227-34, 246-51

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there comes kadduvacci at the instigation of yuuki. She puts paddy in her supposed divine window and abserving the portents, she predicts that there is going to be great disasters. This is intimated to the king and the king alarmed at this, arranges the festival of bathing. This bathing puts Utayanan at an advantage; it enables him to abduct vaacava Tattai. It thus vindicates the political morality of defeating treachery by treachery.

The two bathing scenes in ciivakacintaamani[6] help the progress of the main story of the work. The bathing scene in 'kunamaalaiyaar Ilampakam' is noted for some of the striking qualities.

In the beginning of this scene, the poet first describes the people of Iraacamaapuram, who start for some grove is in order to enjoy the pleasures of batathing in the spring season[7]. Next he narrates the competition of kunamaalai and Curamancari to decide which of the aromatic powders prepared by both is the best[8]. This competition grows enmity between these two intimate maids and leads to their separation. Also it reflects the keen knowledge of ciivakan who points out the difference between both aramatic powders. Moreover, this competition becomes the basic reason for curamancari's strong penance against seeing or hearing men and this leads to the marriage between ciivakan and curamancari.

Next the author narrates the episode of ciivakan instigating cutancanan who has been born as a mean dog to chant the 'pancamantiram' and thus makes cutancanan attain salvation from his dog's birth, after describing the bathing and playful scenes at the shady groves[9]. And then he continues the narration on bathing. This episode interspered here is made use of to reveal the knowledge of ciivakan on mystic formulae

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5. PeruN : 1: 37: 235-38
6. Cin : 855–972; 2652-67
7. Cin : 855-73
8. Cin : 874-909
9. Cin : 933-62

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and his mercy on living creatures. Besides, it aids in the growth of close friendship between. Ciivakan and the celestial cutancanan. This friendship helps in the happening of many of the later events.

At the end of this bathing, ciivakan protects kunamaalai from the mad elephant Acaniveekam of kaddiyaNkaaran. This event incites the love feeling between ciivakan and kunamaalai, and ends in their marriage. Also it becomes the fundamental reason for the growth of enmity between ciivakan and kaddiyaNkaaran. Thus in cintaamani, this bathing scene becomes the background of several later events. The other bathing scene that is described under 'Niirvilaiyaaddani' in 'Mukti Ilampakam' leads ciivakan to enjoy sexual union with his wives and to beget sons.

Both PeruNkatai and ciintaamani speak of the virtuous deeds that had happened during the days of bathing festival. In peruNkatai', guilty persons who practise injustice in politics, those who do evils to their relatives and are punished and those who are thieves robbing ornaments-all who live hiding themselves away from the city are permitted to come over to the city to participate in the bathing festival joyfully without any fear of penalty[10]. All warriors except the bodyguards of the king avoid wearing weapons during the twenty-one days of the festival[11]. PeruNkatai also denotes the bathing ghat as having the nature to wash away one's evil deeds[12]. So we may opine that the bathing scene narrated in epics should symbolically indicate a philosophical thought that soul is washed away of its sins and evil deeds in its human birth.

King Piraccootanam who celebrates the bathing festival presents twenty elephants, eighty horses, fifty chariots and ten thousand gold coins as gifts to brahmins, who perform the sacrifice and penance and those who chant vedas.[13] He donates them costiy ornaments and dresses and also damsels

10. PeruN : 1: 35: 94-100
11. PeruN : 1: 38: 102-104
12. PeruN : 1: 40: 381
13. PeruN : 1: 39: 8-15

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after performing marriage sacrifice (mana veelvi) Moreover he gives houses and other things for living, paddy fields, milch cows, or herds and others,[14] One thousand flowers made of gold are donated to the temple of Lord Arukan.[15] Tattai who begins to bathe presents five Lakhs of gold lions as bathing gifts (Niiraadutaanam.)[16]

In cintaamani Kunamaalai puts one thousand flowers made of gold and other flowers obtained from various fragrant plants and trees on the foot steps of Lord Arukan as offerings of bathing festival and worships before going to bathe. The king announces the brahmins and persons who desire things, to come and he presents a lot of gold coins to them. The people of the city donate eight croses of gold coins to the temple of 'Neemi TiirttaNkarar' as bathing gift. The ocean of desires of the wandering beggars have been fulfilled by getting elephants and other valuable things.[17] Moreover the bathing people feed the new comers and the beggars by tasteful and nourishing foods like 'paaRcooRu' (cooked rice with milk) 'paruppuc cooRu' (cooked rice with husked gram), 'carukkarai adicil' (rice cooked with sugar) 'amirtam' (nectar) and 'puliNkari' (curry cooked with tamarind fruit juice) with ghee.[18] Thus the virtuous deeds performed during the bathing festival are described both in PeruNkatai and Cintaamani.

The event of starting for bathing is also mainly described in both the epics PeruNkatai and Cintaamani.

The commander of the army by wearing the auspicious garland stringed by buds of sirissa flower and of green leaves of screw pine tree announces to the people that the bathing festival will be celebrated the next day. The people on hearing the announcement prepare for their journey. They arrange boats like tooni, kaddumaram, oodam, maadam and teppam, and select vehicles like chariot, cart and Palanquin. They

14. PeruN : 1: 39: 51-69
15. PeruN : 1: 39: 17-18
16. PeruN : 1: 42: 114-16
17. Cin : 910-13
18. Cin : 928

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collect arnaments, aromatic powder, flower and toddy and decorate the elephant. They send four persons from among themselves as messangers to the court to know of starting time of the learned scholars, the King, the Princes and Utayanan to the bathing ghat on the day of the festival. The city wears a festive mood.[19] Thus the beginning of the bathing festival is spoken of in PeruNkatai. Then the author begins to narrate the starting ceremony of the bathing festival.

The sound features are mostly described when the people start for the bathing festival. The musical trumpets of the conches, horns, drums, lutes, and flutes,[20] the loud bustle of the children[21] and the noise of the mahouts and of the buffalo which pulls the cart[22] are all heard while they start. People proceed by riding on horses, elephants, she-elephants and Palanquins and by walk.[23] Instruments like taarai (long trumpet) entira naaLikai, turitti (bellow), vaddu (water-squirt) and kampu (squirting tube) used for water game are taken by people who are going to niiraadal.[24] The merchants set up their shops where toddy, variety of aromatic powder, sandal, dresses, garland and ornaments are sold.[25]

The next feature In this description is of the starting of King Piraccootanan[26] and his wives[27]. The maids follow the Princesses by carrying casket, royal insignia made of yak hair folds in a cloth, betel leaf, box of ornaments, attaire, toddy, vessel of flowers, akil wood, box of comb, cot, ornaments, brassieres, mirror, dice used for gambling, ball, toy and the nest of parrot. Besides, the musical instruments like lute and flute are by servant maids, dwarfs and hunch-backed men.[28]

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19. PeruN : 1: 37: 260-79
20. PeruN : 1: 38: 4-6
21. PeruN : 1: 38: 17-28
22. PeruN : 1: 38: 28-47
23. PeruN : 1: 38: 7-16
24. PeruN : 1: 38: 105-109
25. PeruN : 1: 38: 48-58
26. PeruN : 1: 38: 122-40
27. PeruN : 1: 38: 140-60
28. PeruN : 1: 38: 161-81

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In the scene of Tattai's starting, her make-up, her generous distribution of bathing instruments and ornaments, her climbing the cart, the excellencies of the cart, and the praising of hundred maids are the elements spoken of in PeruNkatai.[29]

The body-guards follow the maids by sounding the drum and thus they enter the bathing ghat.[30] Utayanan while riding on the she-elephant, the chariots and horses start,[31]

As in PeruNkatai, the scene of starting to the shady-grove for taking bath is pictured with more interesting imagination in Cintaamani. Here the loud bustle of women who start, the things they take and their travel are the descriptive elements connected with this aspect of starting and they are expressed with appealing and apt descriptions.

The sun moves south-ward and the grove is filled with flowers. Thus comes the spring season. The conches are sounded while men and women of Iraacamaapuram start for the grove adjacent to a river for enjoying lustful pleasures. The city is immersed into the jubilation of the people like the temple of Lord Arukan. The outcry of the persons who climb and those who make others climb on the sheds of pearls and kaancikai and golden palanquins their joyful chattering and the tumult of the anklet of ladies are all heard. A loud vociferation of songs, instrumental music, dance and clamour, the trumpet of the elephant all are raised towards the sky. Thus the sound features of those who are going to take bath are vividly portrayed.

In the scenes of sound-features, the scenes of perceptions are also worthily described by the epic poet Tiruttakka Teevar. The dry sandal paste in withering from the body of women gets wet by the sprinkling of the fragrant water and falls on the street like mud and causes the foot steps of elephant to

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29. PeruN : 1: 38: 190-260 30. PeruN : 1: 38: 261-79
31. PeruN ; 1; 38; 303-54

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slip. The golden umbrella on the handle of which is the picture of a flower the white umbrella and the peacock feathered umbrella provide shade from the sunlight. The royal insignia waves like the broken waves of the ocean. The fumes of akil wood whirling like the twisted garland. The petals withering from the garland resemble the golden canopy. The elephants moving alone with the vehicles and the palanquins decorated with garlands resemble the morning clouds. The attire made in kaliNkam, the box containing ornaments, the tube having toddy, fragrant garland, ghee, sandal, aromatic power, cooked rice, and lute are brought by the proceeding people. Thus this scene is described in cintaamani.[32]

Next comes the actual bathing. PeruNkatai alone speaks of the opening ceremony of bathing and its beginning. The king gives permission to all to take bath in the ghat then the bathing begins with an instrumental music.[33] The maids of Tattai, praise her by sprinkling a variety of flowers, aromatic powder, red vermilion paint and civet, when she begins to bathe. The bathing ghat is formed on the banks of the tank and the figures of birds and animals are painted on the banks, the learned scholars and old women by holding the auspicious clay-lamps on their hands from which fragrant fumes are spread, worship the Gods. They put a seat made of silver in a place decorated by rice and flowers. And then, both kaancanamaalai and caaNkiyattaay cause Tattai to get down from the palanquin and to sit down on the silver seat facing the east and apply oil to her body from foot to hair with the help of the grass 'aruku'. First offers gifts called 'aaRaadu-taanam' and then she takes her bath in the ghat. Tattai is then bathed by her maids with the fragrant water in which the ten kinds of fragrant things are soaked and brought in 1008 pots[34]. Thus the rituals take place before the bathing ceremony.

32. Cin : 856-67 33. PeruN : 1: 39: 39-48
34. PeruN ; 1: 42: 66-136

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Here the bathing and the playful act of splashing fragrant and coloured water using the syringe are expressed with high imagination and forms a very interesting narration. All mos. all the epics go through these two elements, with considerable length and excellencies. In the bathing episode, more or lesse he beauty of women is described.

The bathing of harlots in the early morning is spoke of in cilampu. They bathe in the island of the bathing ghat called Tirumaruta muntuRai at the river vaiyai with their lustful men. They play by driving the boat and by embracing the float and take bath in the river[35].

In works like peruNkatai and others the bathing of both men and women gets a prominent place; here the most tinteresting one is the bathing of the hero and the heroine of the epic along with the other women there.

PeruNkatai speaks of the position of the women at the time of bathing, the deeds of men, the actions of servants, kuravaas, and children, the actions of the brahmins, the drunkards, the women selling toddy, the she-elephant, the swan, the peacock and the crane. PeruNkatai alone describes the beauty of the women of all the seven stages.

The girl while bathing, rearranges her garland made o- pearls that has fallen on her breast by turning her face downf wards and this looks like a wife who avoides her love-quarre, on the arrival of her husband and arranges her ornaments with great shyness. Another girl by confusing the garland made of gold which waves on her back as her husband pulling her matted hair, gets anger but by realising the fact she suffers.[36] A lady walks towards the shore by lossening her dresses and by scattering her small pendent ornament on her forehead due to her speedy movement and makes dry her dresses by fragrant fumes.[37] One of the ladies, who doesn' find her dress, while in water tries to catch-old of the foams by confusing them as her white dress. Another girl

35. Cilap : 14-70-75 36. PeruN : 1: 40: 37-51

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who takes water in her hands and looks at it, mistakes the reflection of her eyes in the water for the fish kayal; she goes to the banks; pours there the water and tries to find out the fish by digging up the sand. The lady who sees the reflection of her face in the cup of toddy while drinking it, mistakes it for a harlot and utters words of sulks. But at the same time her words are avoided by the sudden approach of her husband. The love suffers while seeing her lover bathing at a distance. Realising the sufferings of his love, the lover at once comes close to her but she accuses him saying 'you do not have love and affection for me: so you please leave this place immediately.' The foster mother, thinking her foster daughter's waist may break if she takes bath, avoids her bathing. The innocent girls-seeing all her maids bathing joyfully, shed tears, due to their over-whelming desire to take a bath[38]

A girl stands as a bride by closing her eyes by her fingers while others splash water upon her[39]. A garland of gold worn by a merchant girl is carried by the water. Her lover the petty chieftain gets hold of the garland and comes towards her wearing the garland. She reproves the water, fearing love - intrigues[40].

The vociferation of the ladies who bathe fearing that the boat that they climb may sink in the water, the sounding of the tinkling ornament of peedai (girls of age between five and seven) the noise of anklet of petumpai (girls of age between eight to eleven) the din of the waist band of 'maNkai' (girls of twelve years of age), the outcry of 'madantaiya (women between the age of 14-16) while bathing, the musica tone of lullaby by 'arivaiyar' (women of age between twenty and twenty five) the clamour of the bracelet of 'terivaiyar' (women between the age of 25 to 31) who in their wet dresses offer gifts to the brahmins according to the way preached by virtuous persons to get something good in her future life, and

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37. PeruN : 1: 40: 99–107 38. PeruN : 1: 40: 140–231
39. PeruN : 1: 40: 295-310 40. PeruN : 1: 40: 343-65

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the utterence of 'peeri*l*am pe*n*' (women of above 32 years old) who inform their daughters that this bathing festival has come as a result of the strong penance of some one in the previous birth, and that they should also take bath for getting the result of virtuous deeds all these sound-features are described in connextion with women[41].

The girl who sulks, avoids her love-quarrel and takes bath.[42] The lovers go round in search of their love.[43] The servants are wandering all over the bathing place seeking persons for getting gifts (aaRaadutaanam) from vaacava Tattai.[44] The kuRavaas make a loud noise while they bring akil wood and sandal wood in their wooden boat and reach the banks.[45] Also is heard the vociferation of the youth who get alive the deers from the speedy flow of the flood.[46]

Moreover the actions of brahmins are also notable in this bathing scene. A brahmin drags the person who serves in the feeding centre towards the queen by complaining that he doesn't give him curd.[47] Another brahmin who is fully with cooked rice given as offerings, carries the remaining food in his excessive desire of eating it. By seeing him, another brahmin mocks at him. He asks for the food and quarrels with him for getting the food.

Another scene is of the actions of a drunkard. The drunkard due to the intoxiction of toddy loses his dress and babbles. He sings a song in a bad tone and approaches a brahmin. He at once speaks to him and boldly calls him as 'eedaa' and says thus. 'Do you know the reason why your ancestors disliked toddy? If you do not reply properly I will embrace you.'[48]

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41. PeruN : 1: 41: 44-106
42. Perun : 1: 40: 311-42
43. Perun : 1: 41: 112-14
44. PeruN : 1: 40: 232-44
45. PeruN : 1: 41: 30-38
46. PeruN : 1: 41: 39-43
47. PeruN : 1: 40: 121-39
48. PeruN : 1: 40: 77-98

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An action of a monkey is also pictured more interestingly in the bathing scene. It seizes the toddy cup which has slipped away from the hand of the woman selling toddy and it sits on the top of the sail of a boat and looks as if the celestial is standing by seizing the moon.[49]

The she elephant without obeying its mahout takes bath in the ghat to fulfil its desire[50]. It also makes a thundering noise due to its inability to follow the male elephant.[51] These are the deeds of the elephant described in the bathing scene.

The male swan which brings food to its female fails to see the female which has become golden in colour by the petals of punnai (most-wood tree) flowers. So it spits the food and faints. Another swan embrances the white lotus mistaking it for its female one and suffers when it realises truth. Like wise it calls the white vessel made of tust by confusing it as its female one and is fainted when it knows the truth of the vessel. Also it goes in search of it female[52]. The peacocks are dancing while hearing the music from lute of 'Eddikumaran.[53] The ladies seated on the niirmaadam, a kind of boat, drive away the crane. They bring the fish 'kayal' in their cheeks and fly towards the shady-groves.[54] Some cranes are suffering with their young one without getting food (fish) due to the bathing of ladies.[55] Thus the actions of birds and animals are worthily mentioned in the bathing scene.

Besides, a loud bustle of the people who proceed hither and thither, who drive the carts who proceed in crowds and who go with folding hands, is heard. Also the sound of dance by kuuttar (dancer), the laughing of men, an uproaring of sea and the vociferation of bathing are the sound-features that are described in the bathing scene.[56] Thus the epic poet koNkuveelir expressively pictures the bathing scene by giving both scenes of perception and sound-features.

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49. PeruN : 1: 40: 52-76
50. PeruN : 1: 40: 24-36
51. PeruN : 1: 41: 118-19
52. PeruN : 1: 40: 245-64
53. PeruN : 1: 40: 116-120
54. PeruN : 1: 40: 5–23
55. PeruN : 1: 41: 24–29
56. Perun : 1: 41: 107–125

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In the scene of bathing in cintaamani, games like swinging, ball-game and gambling are also included. Play with water using the syringe is newly introduced and is vastly described in cintaamani. In the bathing scene the author gives an account of deeds of men and women and of the peacock and of the swan.

The waist band of a girl who enters in to the water for bathing, announces to the men, to go aside leaving the girl. Otherwise they may be killed by her eyes as the God of Death. The water, seizes the garland made of gold and atonce the girl gives the other ornaments kuLai, Puun and naan to be worn by the water girl and hereby to enjoy with her (water-girl) husband. Another girl while her ornament falls in to the water, feels afraid of the cruelty of her mother and begs the swan to get it back. The waist band of a lady embraces her privy part as the lady gets shy due to the appearance of when her nice silk attire is wetted. The hungry parrot in order to make its protector, the girl, to come over there shouts, as 'serpent! serpent.' Hearing the cry of her parrot, the girl at once gets back to the shore due to fear[57]. Those who climb on the niirmaadam and leap in to the water look as if the peacock is coming down the mountain. Others who sink in to the water and come up seem as if the moon is rising up from the sea[58]. Thus in cintaamani the bathing of women is narrated picturesquely.

In the bathing scene, the action of men is shown occasionaly as in peruNkatai. They make the musical sounds like tannumai, muLavu, montai and takuniccam in the water by churning striking and scattering the water with the back of their hand, their palmes and their fingers[59]. A husband who is instigated by his lustful feelings by the music played by his bride, stops bathing and comes to the ground to enjoy sexual union[60]. Only these two references are seen about the actions of men in the bathing scene in cintaamani.

57. Cin : 917-18, 920, 923-24 58. Cin : 2658
59. Cin : 965 60. Cin : 921

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Just like peruNkatai, cintaamaṇi also includes the actions of peacocks, swans and puuvai in the bathing scene. The peacock mistakes the spreading tresses of girls as peahen and embrances it. At once it realises the truth and gets shy for its ignorance and walks way. The white swan is asleep in the bed of lotus flowers among the wavery water as if the child is sleeping when the mother rocks its cradle slightly. This white swan seizes the red gems that spread brighteness, in a blue coloured cloth by mistaking it as red lotus flowers and suffers.

The puuvais are laughing while seeing the innocent nature of a yak which tries to graze in the green light of the emerald by confusing it to be the grass aruku.[61]

Next the water-game begins. People play by splashing water from the syringe, by throwing saffron paste, and by stirring the water. They laugh when seeing the back of the defeated peosons in the water game. The players of water-game fill the boat with sandal paste, garland, attire and ornaments and proceed with great speed in order to throw them on the persons who come against them. This scene resembles the ships sailing in the ocean. The girls splash the water mixed with red vermilion on men and thus give trouble to them. On the contrary, men sprinkle aromatic powder, silk, garland and sandal paste on the ladies.[62]

In the chapter 'Niirvi*l*aiyaaddaṇi' this bathing scene is metaphorically expressed. Here the ladies began to bathe after filling up the pond with water containing sandal paste. They float boats in it and take with them all kinds of fragrant goods like garland. sandal paste, syringe and aromatic powder for bathing. Their bathing is metaphorically described as a war. Tattai as Kaddiyankaaran and her maids as his warriors begin to wage war with Ciivakan by embracing the floats. The variety of garlands they hold, maalai ka*nn*i and calankai signify sword, Paaraavaa*l* and arrow respectively. The ladies

61. Cin : 919

62. Cin : 966—69

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on the side of Ciivakan are defeated and they are immersed in the water, while Tattai splashes the water through her syringe. Besides, the women on the side of Ciivakan become tired and get back to Ciivakan as refuges due to the continuous throwing of kanni, aromatic powder, garland and sandal paste by Tattai. The girls on Tattai's side begin to attack ciivakan. But they are unable to stand before ciivakan and flee from the field by losing their attaire, ear ornament and garland. The girls in the army of ciivakan take the garland and dress of the defeated women by forces and so they wear the foams as their dresses.

Tattai, while seeing her defeatad maids gets fury and begins to fight with ciivakan by splashing the sandal water. In return, ciivakan sprinkles the red vermillion-water against, Tatai. But out of grace he doesn't splash the water upon her breast by thinking that Tattai may suffer and so he is defeated. His hands are tied up by the garland of Tattai. But at the same time the water takes hold of the attire of Tattai. Ciivakan announces it to her and she atonce gets shy and embrances him[63]. Thus this bathing scene is narrated with full of lustful pleasures.

Next in ciintaamani other games are related in this description. Amongst them the first one is of the swing of ladies. They make use of coral as the swinging board and gold string as rope. The swing is tied up on the areca palm and the girls are swinging with the help of some women. While they are playing on the swing the gems in their waist band fall down as lighting[64]. The women who play ball game turn their necks hither and thither like the peacock which turns to and fro in order to catch hold of its food. Some ladies are playing the game of gambling. They use gold plate as board, crystal as game-piece and coral as dice box[65].

63. Cin : 2654—66 64. Cin : 922

65. Cin : 925, 927

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In Cuulaamani, these four features are spoken of in detail-variety of bathing ghat, method of bathing, bathing and the fight in water. The ghat having the smell of fragrant sandal, the tank containing flowers of blue water-lily, the pond in which lotus flowers have grown, and the pool filled with pure water having the colour of blue gems are the various bathing ghats used for bathing. Tividdan enters in a ghat which flows to the right and this tank is filled with water through the sluice. The girls are bathing by considering Tividdan as float. They take their bath in these three methods-churning the water, swimming in the water by embracing the float, and sinking into the water[66].

In the description of bathing, scenes like tanks, drops of water, waves, lotus and women are shown as descriptive elements. The bathing ghat becomes muddy when the saffron and turmeric pastes are dissolved in the water during their bathing.[67] It looks like red coloured sky while the red paste 'cempancu' and saffron powder are dissolved in water. This saffron and fragrant aromatic powder pasted on the breast of ladies, and the fragrant pastes applied on Tividdan's chest are mixed in the water and it becomes a mire.[68]

The beetles are fainted by confusing the drops of water that are scattered from the tank for honey, while men and women are bathing.[69] The wave shaking the privy part and breast of women, and bending the waist of women, resembles a husband enjoying sexual union with his wife. The wave comes towards the shore and returns as if it feels sorry at the separation from ladies who return from bathing and shows its deep sorrow failing on their feet.[70] The lotus buds crushed by the ladies who are bathing, blossom by considering the shining face of the women as the moon.[71] The lotus flower naturally sinks in the water and raises up due to the waves

66. Cuulaa : 1670-72, 1681
67. Cuula : 367
68. Cuulaa : 1682-83
69. Cuulaa : 366
70. Cuulaa : 1684, 1686
71. Cuulaa : 368

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and looks as if the woman sinks into the water and rises from it. Women embrace Tividdan as if the shrub encircles the tree. The garlands worn by them float on the water and they embrace it as float. Some ladies get back to the shores by losing their attaire and ear ornament, which are carried away by the flowing water[73] The girls pretend to smell the blue water-lily by bending their heads in order to hide their reddish eyes to their mothers.[74]

The girls splash water, garland, curul made of gold, and toodu as rain against Tividdan by standing in a raised ground. They also sprinkle sandal-water in all directions and it spreads on the body of Tividdan. The water having the colour of coral makes Tividdan disappear. The garland o flowers falls on him and thereby Tividdan is defeated. Onf his side the dwarf and the cintar (slightly taller than dwarf) wage the war in the water by floating on the water like frogs and the hunch-backed men wage war by sinking into the water as crocodile and oorai. The girls get great pleasure due to their victory. By seeing this, Tividdan makes the pool empty of water with the help of his followers. The water seizes away the garland and the attire of women. They catch hold of their loosening dresses by their hands and look down with shyness[75]. Cuulaamani thus speaks of the bathing scene.

In Villi Bhaaratam, water-game played with syringes alone is seen. Arccunan splashes the water on the face of a girl who enjoys by seeing the beauty of Arccunan. She at once hides her face with her hands but sees Arccunan shyly and thus she continuous her enjoyment of seeing the beauty of Arccunan. Another girl doesn't care of his sprinkling water by the syringe and she directly looks at him. Her eyes are seen like the fish 'Kayal' which moves against the flow of

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72. Cuulaa : 1685
73. Cuulaa : 1673
74. Cuulaa : 369
75. Cuulaa : 1674-79

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water. The water splashed by Arccunan flows from the tresses of a girl and seems like the water flowing with black sand. A girl who splashes the water on the shoulder of Arccunan and it looks as if the river Yamunai (kaalinti) flows from the mountain kaalinti. Another girl sprinkles the water upon his face and it flows like rays of the sun spreading on the full moon.[76] Thus the water-game played by Arccunan and the women is given with interesting imigination and with worthful similies.

The bathing scene described in Ariccantira Puraanam is completely based on ladies. The girls dive into the water and they look like the lightnings falling in the sea with clouds, rainbow and the crescent moon. The girls after taking bath, twirl their mop to get the water out of it seems as if the black serpent is seizing the moon by going through the 'kaantal' flower The beetles swarm round the tresses of a girl but they are humming with grief when the girl sinks in to the water. This humming seems to be the loud cry of the citizens who suffer a lot due to the sudden death of their just king. The blue water-lily at many times touches the nose of the girl who sinks and takes bath. It seems that the flower which is defeated by her eyes in beauty, goes to the nose and prays it to make peace with it and the eyes. The lotus which is defeated by a girl's mouth holds her feet and worships, but at the sametime the girl who is unable to come out of the water is troupled much. Another woman bites her lips with great rage when she sees her husband bathing with her. The husband fears much, when he sees the fury of his wife. Thus this bathing scene is pictured in Ariccantira Puraanam.[77]

The ending event of niiraadal is referred to in PeruN-katai and Cintaamani. The maids of VaacavaTattai, begin to beautify Tattai after bathing is over. They adorn her with white attaire and comb her tresses by removing water from it. Then they adorn her with garland of flowers. They put

76. Villi : 1 : 8 ; 8-12 77. Aric : 1 : 273-80

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many ornaments and paste sandal on her forehead to beautify her.[78] Other girls twirl their mop and get water out of them and wear colourful attire and ornaments.[79] Thus the bathing ceremony comes to an end in the epic PeruNkatai.

In Cintaamani, the people of the city return to their city after the spring season bathing is over. It seems as if the water-falls which come down from the mountain is entering in to the seea[80]. Another bathing scene spoken of in thi, epic also comes to an end with the 'make-up' of women. They make their tresses dry, fume the wood akil to their body, dress themselves in silk attaire made of rat-hair, and wear the flower aniccam to their tresses.

Thus in all epics the scene niiraadal gets a salient place and it becomes one of the most important descriptive elements that is spoken of in Tamil epics. The poetic excellencies, the power of imagination, and the figures of speech like simile and metaphor, all these can be seen in the description of niiraadal. Though most of the descriptive elements of this scene are the same the poets have differed in portraying them one with the other. KoNku veelir stands first in giving most of the descriptive features of this scene. Tiruttakka Teevar also gets a prominent place in portraying this scene.

78. PeruN : 1:42:137-54
79. PeruN : 1:42:184-214
80. Cin : 972

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BALL-GAME

The TamiL epics speak of many games as played by women. Among the games played by women, 'ammaanai' (a game played by girls with three or more balls by throwing them up and catching them), 'kaLaNku' (a game played with molucca beans), 'pantu' (ball-game), 'uucal' (swing) and 'ulakkai' (pestling) are mentioned in Ancient TamiL literary works. All these games are specified in Cilappatikaaram in the praising songs of 'ammaanai vari', 'kantuka vari', 'uucal vari' and 'vallaip paaddu',[1] These panegyrics are seldom aimed at describing the games. They are mainly intended to glorify the excellencies of kings ceeraa, cooLaa and paandiyaa. Only a brief mention is seen about these games especially about the ball-game in cilampu.

PeruNkatai is the first epic that gives much importance and a place of predominance to the ball-game. In it a separate kaatai called 'pantadi kandatu'[2] is made use of for narrating the ball-game. Utayanan falls in love with Maananiikai, an excellent player of ball game, when he sees her playing beautifully. This ball-game not only attains great excellence in description but also it helps the lengthening of the epic narration. Further it forms the basic reason for the love between Utayanan and Maananiikai and leads to their marriage.

The same-game played by vimalai in cintaamani results in the marriage of Ciivakan with vimalai. The ball thrown by her, falls down in the street in front of Ciivakan, possing through the street. Since she is more concentrated in her play, she doesn't care for her lossening dress and the appearance of her waist band above her loosening dress. With the garland waving upon her breast, she speedily goes towards the ball to catch hold of it. Suddenly she happens to see Ciivakan and at once faints with love sickness. Ciivakan also falls in

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1. Cilap : 29: 16-29 2. PeruN : Kaatai : 4: 12

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love with her[3]. Thus the epic poet by using the ball-game introduces one of his characters vimalai and in the first scene itself he makes her meet Ciivakan and fall in love with him.

In Cuu*laamani* the ball-playing of Cootimaalai is described before her 'cuyamvaram'[4]. In the same trend, kambar, the king of poets makes his hero Raaman and heroine Ciitai meet each other and fall in love with each other, through the ball-game of Ciitai. Thus in epics the scene of ball-game becomes mostly a scene of love affairs resulting in marriage and thereby it helps to lengthen the epic narration.

Among the descriptive elements of ball-game the ornaments are worthily mentioned almost in all the epies. In this category may be included the beautiful description of women.

The brightness of the golden ornament and the sounding of the waist band are the two elements that are spoken of in Cilampu, as regards the description of the ornaments in ball-game.

In peruNkatai, while Iraacanai plays a ball, her waist band, bracelet, anklet and aadakam are sounding.[5] The bangle of kaancanai makes a loud noise when she is engaged in ball-game[6]. Also while Maananiikai plays, her anklet and bracelet are ringing.[7] When she is playing, Aariyai arranges her treesses, anklet and brocelet properly.[8] These are the expressions of sound scenes as well as the description of ornaments one of the features of ball-game.

Epic cintaamani speaks of the ball-game of vimala mostly based on the description of her beauty. She wears various ornaments and fragrant pastes. When she is playing her garland and hair in her tresses wave. Ear ornaments like kuLai and golden oolai shine. Kalaapam in her waist and the anklet in her foot make a noise. Vimalai thus plays the ball-game. While she is playing, the sandal paste applied

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3. Cin : 1950-59
4. Cuulaa : 1750-58
5. PeruN : 4: 12: 58-60
6. PeruN : 4: 12: 70
7. PeruN : 4: 12: 210
8. PeruN : 4: 12: 117-19

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on her forehead, the saffron paste smeared on her breast, the red vermilion and the golden aromatic powder worn by her-all melt by the sweat of her body and flows like the melted bow the Lord Indra.[9]

The ball-game in Cuulaamani is also somewhat connected with the description of ornaments and the adornment. The saffron paste applied on the breast, the petals of flowers and the aromatic powder worn by women who are playing the ball are all notable. Cootimaalai before going to play the ball-game, wears ear ornaments, dresses herself in suitable attire with a string of jewels manivadam, wears the waist band on it, makes the golden string not to wave on her breast and puts on one side the slipped hair on her forehead. All these refer to the ornaments. While Cootimaalai is playing, her tucked-up edge of cloth 'koycakam', the string of jewels and the golden string are swinging. The ball game thus described in Cuulaamani speaks of the ornaments worn by women. Mostly the sounding and the moving of these ornaments are worthily mentioned.

Next comes the description about the beating of ball women and the speedy movement of the ball. In cilampu he girls are playing the ball, by quickly turning round and round. The speed in which they are playing makes it difficult to locate the ball at any movement.[10]

Epic peruNkatai expresses these two elements more picturesquely and they are highly imaginative. Iraacanai takes seven balls and plays thus. First she throws the ball upward and then makes them fly in the opposite direction. She stops the movement of the balls suddenly and pitches the balls one by one and thus she plays thousand times and after that stops playing and quits the playground. Next comes kaancana Maalai. She tosses a ball and casts another in the winding direction. She beats the ball with her fingers, places it in her garland and makes it pass between her hands. Kaancana-

9. Cin : 1952, 56 10. Cilap : 29: 21-22

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maalai thus plays one thousand and five hundred times and leaves. Ayiraapati plays by whirling in all directions and leaping in the front. She beats the ball by the palm and by the back of her hand and sends it through the air. She makes it fall on her shoulder, hunchback, forehead and breast and sings songs and dances. She leaves the playground after playing two thousand times.

The ball-play of Viccuvaleekai looks as if she flies in the air. She beats the ball by her fist and stops its movement by a single finger. Also she sends the ball in many directions and makes it fall down as if the water and bamboo fall in a water-falls. The ball is thrown away like the movement of a serpend, and thus she plays two thousand and five hundred times. Aariyai plays three thousand times. Her mind, eye, and eye-brow follow the ball and thus she plays as if the birds are flying in the air and are standing on the land.

Finally Maananiikai, the famous player comes to play. She selects twenty one balls and plays by beating the balls towards the earth as well as towards the sky. During her play, she runs and walks, bends and steps aside and sings songs. Besides, she rearranges her deranged ornaments, wipes off the sweat, bring her garland in order, wears her attire properly, counts the balls, snaps with fingers and converses with her maids. Thus she plays eight thousand times and then leaves the place. No body is there to play more than Maananiikai and so she gets victory. While she is playing, her garland waves, her tresses untie, her body becomes heated, sweat appears on her body and her eye-brows close up[11].

Thus the ball-game played by the maids of both the queens vaacava Tattai and patumaapati is narrated exquisitely and this elaborate and exhaustive description is not seen in other epics. The literary merit and taste are not attained in the other epics as in peruNkatai.

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11. PeruN : 4: 12: 67-245

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The game that vimalai plays with five balls in cintaamani looks as if the beetles swarm round the garlands. The ball which is concealed under the garlands comes to her hand. Another ball which disappears in her tresses falls on her face. The raised ball which gives pain to her waist, touches her garland and the ball which passes through the garland comes to her hand and fingers. The movement of the ball is thus described. Vimalai also adorns herself by smearing the saffron paste and by wearing garland during her play.[12]

In Cuulaamani the ball which rises after touching the earth, enters her breasts as if it gets human life. The beaten ball embraces the women like a lustful person. The eye and mind of Cootimaalai while playing move towards the ball. The ball beaten by her touches her attaire and privy part, scatters the waist band and finally enters into her tresses. The maids avoid her playing by the fear that the hardness of the ball will give trouble to her body. Some of them get deep sorrow by thinking that her waist will be broken while playing. Another group of maids faint by seeing the sorrowful condition of her breast. She plays as if the peacock dances in the mountain[13]. Thus in Cuulaamani the passing of the ball while it is beaten, the maids' endeavour to avoid the ball-play and the playing of Cootimaalai are all described compendiously.

PeruNkatai alone speaks of the structure of the ball. It is made of pith and cotton and in between them the silk-thread is served. After making it in the form of a ball, it is plaited with peacock's feather and hair. And then it is tied up by thread and rope and is shaped in the form of serpent's leather, of the eye of the peacock feather and of the foam of the sea. These balls are having the colours of white, black and red. They can fly even if the air slightly waves. The forming of the ball is thus spoken of in PeruNkatai.

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12. Cin : 1953-55 13. cuulaa : 1751-57

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The scenes of ball-game used in epics have many sided purpose. The first is to lengthen the epic narration. This purpose is seen in PeruNkatai and Cuulaamaṇi. Secondly it is used to picture the personality of the main characters. The ball-games of Maananiikai in PeruNkatai of vimalai in Cintaamaṇi and of Cootimaalai in Cuulaamaṇi are narrated to depict the epic characters. Thirdly the ball game becomes a way of praising the prowess and victory of a king. Cilampu alone comes under this category. The fourth point in narrating this game is the description. The descriptive elements used in epics give full force and grandeur and a sense of elevation to the epic. The ball-game description is narrated to fulfill the above point almost in all the epics. The epic peruN-katai alone has succeeded in narrating this description, among all epics and gets a prominent place in describing the ball-game.

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EVENTS ON POLITICS
SECRET CONFABULATIONS

Secret confabulations, embassy, march of the army, battle, victory, coronation and governing the country are matters connected with politics. Since epics have kings as heroes and political atmosphere as their background, such matters of political import are being dealt with elaborately in epics. Tandi, the grammarian, has classified these aspects in the above order, while defining what an epic is.

Before a king embarks upon an adventure he has to think twice and to consult with as many people as possible. This is the basis and purpose of secret consultations. Ciivaka Cintaamani and Ariccadtirapuraanam which have kings as their heroes do not have this important aspect. Cilampu and Manimeekalai which also have a political background do not have this epic element.

The term 'mantiram' means secret[1]. Consultations held in camera are termed as secret confabulations[2] and the place where those consultations take place is called 'mantira kooddi'[3], according to peruNkatai. Generally, the consultation held by the king with his ministers is called in epics as secret confabulation. The terms mantirac cuRRam[4], mantira amaiccar[5], mantirat tunaivar[6] and mantirak kiLavar[7] refer only to the ministers. The king who takes part in such consultation is called 'mantirat taracan' in Cuulaamani[8]. The leaf in wdich the decisions taken in such consultations are written down is called 'mantira oolai,[9] and the scribe who performs this function is called mantirak kanakkar[10].

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1. PeruN : 2: 8: 188
2. PeruN : 3: 8: 90
3. PeruN : 1: 36: 277
4. Cilap : 16: 137
5. PeruN : 3: 7: 59
6. PeruN : 1: 38: 132
7. Cuulaa : 362, 565
8. Cuulaa : 354
9. PeruN : 3: 25: 39; 4: 14: 119
10. Cilap : 22: 9

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In such consultations held by a king there are both types of people who guide the king in the proper way and others who mislead him and cause his ruin. In most cases, the anti-heroes of epics get only misleading ministers. Even though there are honest and sincere ministers, who are primarily concerned with the welfare of the king, the king (anti-hero) turns a deaf ear to their good counsel and digs his own grave. The hero of an epic is fortunate enough to have good ministers. This king is guided by the good ministers and fall his efforts are concerned with success. Some times we see the irony of even good kings ignoring the well-intentioned advice of their good ministers and being led towards destruction. In Ciivaka Cintaamani, king caccantan does not pay head to the words of Nimittikan who is a minister and entrusts the responsibility of ruling the land to KaddiyaN kaaran only to accelerate the pace of his own tragic end.[11]

The conspiracy of kaddiyankaaran is promptly pointed out by Taruma Tattan, but still Caccantan doest not mind these words of political righieousness, acts on his own and perishes.[12] Here Caccantan who is a noble king ignores the best advice rendered by well wishers and gets his life ended. We only sympathise with him. But the evil doer kaddiyaN kaaran in spite of being ruined of repurcussions of his evil doings, pursues his arrogant ways and falls in the trap of destruction. Readers of the epic only despise him. This is a kind of technique employed for delineation of characters. Secret consultations serve as the embryo of these techniques.

Such a technique, we can find in Villi Bhaaratam also. Taruman wants to go to Attinaapuram as soon as he receives the invitation from Tirutaraaddiran, since he was led in such a noble way that he deems the word of the father as the supreme scripture Taruman has got the highest regard for Tirutaraaddiran. Taruman himself knows pretty well that this is a bait employed by Turiyootanan who wants to do away with them by means of gambling His brothers also entreat

11. Cin : 200, 204, 206-12 12. Cin : 242-51

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Taruman not to honour the invitation. He ignores these entreaties and gets to Attinaapuram only to forfeit his kingdom, City, Kith and kin, wife, brothers and at last his own self.[13] We see the very same Taruman not acting of his own. When his brothers, Tiraupati and Krishnan point out that it is but proper to kill Turiyootanan who is adamant and not amenable to a compromise, Taruman on his part feels that it is not proper to wage a war in which many people will die. He considers it better to go to the forest and live there.[14] Here we find Taruman acting not according to his will but being guided by other's will. The ultimate result of this action is not beneficial. He repents afterwards when extensive damage and lose of life was caused. So these consultations indicate to readers as to which is good and which is bad and also help to the continuity of the epic to define the characters' attitude and to heighten the tragic element.

This scene gets a very good prominence in cuulaamani. In villi Bhaaratam also it is in no way bad. In cuulaamani each and every action having political significance is being initiated only after, consultations with the king secretly. Here a separate sub-division is alloted to describe those secret confabulations. Apart from this many other scenes depicting secret consultation find a place in cuulaamani. The secret consultations of four kings namely Cuvalanacadi, payaapatti Accuvakanatan and Tividdan form part of this epic. Of this, the consultation held by Cuvalanacadi is worth mentioning. The context for this consultation is with regard to the marriage of his daughter Cuyampirapai. In this place, the skills of ministers are spoken of by Cuvalanacadi and vice-versa about kings by the wise ministers.

The Structure of the secret chamber (Mantira caalai) The king cadi enters the secret chamber and he is fully aware of the fact that the ethics of brahmins and life of kings will not flourish if there is no secret consultation. In their con-

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13. Villi : 2: 2: 70-73 14. Villi : 5: 4: 8

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text the structure of the secret chamber namely the room where secret consultations take place, is described. The room is built in such a manner that the sound inside the room is not audible outside and also in a way that no living creature including birds can enter this chamber at all.[15]

The abilities of Ministers : Eventhough the kings by nature right minded, just and pompous, only the ministers, who are also learned scholars, are capable of foreseeing and preventing the possible heinous and horrible acts that may erupt. It is generally said that it is the ministers who control the mind, eye, life, strength, high qualities, kingdom and sceptre of the king. The king alone cannot shoulder the burden of ruling the country. Only the prompt advice and assistance rendered by ministers enable him to do it. The duty of the king is to pay need to the words of his ministers because it is they who know what is in the best interests of the country and the king. The two strong points of the king are the strength of his arm and his capacity to plan things in advance. In this, the capacity to plan, that too in consultation with the minister, is more powerful than the strength of the arm. Even bashful virgins trembling with fear can become rulers if they have virtuous and brilliant ministers. Greatness, knowledge and perseverence are the three sources of strength for the king. Of the three the best one is knowledge only by scheming. If the king properly guided by ministers who are experts in scheming there is nothing in this world which is impossible for him. The rule of a king which gets degraded because of the king's physical lust, is compared to the act of an idiot ignorant of the contents of the book concerning elephants, trying to ride over a fast and furious elephant, that too in intoxicated mood. If scheming fails, that denotes downfall.[16]

King Cadi thus speaks about in all humility the greatness of ministers, the machinations employed during secret consultations and the humbleness of the king to win over

15. Cuu*laa* : 240 16. Cuu*laa* : 243–52

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the ministers to his side. When king Tacaratan plans to hand over the crown to Raaman, he reveals his idea with a preface eulogising the marvellous qualities of ministers, in Kampa Raamaayanam and this is also worth mentioning and comparable to the above speach of king Cadi.

The Merits of Kings: One of the ministers namely Cuccutan who listens to the speech of the king, brings out the merits of the king, in his speech as follows. "Just like the stone called 'Cuuriyakaantakkal' which emits heat at the sight of Sun, ministers become glorified by the greatness of the king. Just like the stones 'Cantiralkantakkal' which emits water on seeing the moon, the sche me of ministers culminate in perfection by the greatness of king. A noble king is praised and respected by the entire world. If the ocean becomes extremely hot and radiates heat the living beings in the ocean have no chance to escape. Similarly, if the king becomes a tyrant his country-man deviate from the path of righteousness and anarchy follows. If the royal ambrella fails to protect the subjects even the tanks and other sources of water in the kingdom dry up. It is the king who upholds the principle of justice and makes his people get all that is good in this world and the other world. Such a king reigns the country unrivalled and unchallenged and he is looked upon by his people as God. They say that the three eyes of the world are the Sun, king and learning. The premier among these is a good king. If tyranny, death and disease are absent in this worldly life, nobody will even think of the celestial world. To behave as a good king is similar to do hard penance. The doors of both actions namely ruling a country and doing penance attain salvation. Even for God Vishnu, who lifted the big mountaid by his small finger, doing penance and ruling to the entire satisfaction of the subjects, is a difficult job. It is thus, the merit of the king is pointed out[17].

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17. Cuulaa : 256–76

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In this context, it is but proper to note the political thoughts of Cuvalanacadi, that pass on through his mind. This also shows the quality of kings. The way of life that a king leads is two - pronged — one is guided by his senses and his intimate knowledge and the other is shaped by the vision and knowledge of others. Eventhough the kings are prone to stay in the grove of their good deeds, only in the company of good scholars and learned men, they become great. The country craft reaches ashore if it sails with the wind. Similarly, a king who governs the country with able enlightened ministers, proves successful. The kings, who are arrogant by nature, are bound to fail since they do not know to distinguish what is good and what is bad and they are ignorant of what the scriptures advocate. This is the trend of the thoughts that occurs in the mind of Cuvalanacadi[18].

The ulterior aim of this consulation scene is to bring home the idea of the relationship between the king and the ministers and to emphaize its importance.

The next topic that is being discussed in this consultation scene is about the bridegroom for Cuyampirapai. Many names are suggested in this connection by Cuccutan, Pavaccutan, Cutacaakaran, and Cumantiri. All these suggestions are rejected as unsuitable and it is decided to finalise the matter after consulting Catavintu, the precursor. With this conclusion, the consultation scene comes to a close[19].

The next secret consultation held by Cadi is with regard to the conduct of the marriage of Cuyampirapai with Tividdan, the son of payaapati. Catavintu, suggests Tividdan as the best choice. Cadi sends Mariici as the emissary and gets the consent of Payaapati. What is to be done next, is the central idea behind the present consultation. Catavintu has predicted that Tividdan will slay a lion within a month. In order to ascertain the veracity of this prediction a spy is being sent to pootanaapuram.[20]

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18. Cuulaa : 233–37, –42 19. Cuulaa : 306-59
20. Cuulaa : 606-609

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Secret consultations held by payaapati occur in three places. The precursor Arikatan explains the significance of the dream. First payaapati consults his ministers and sends Turuma kantan to the grove called 'pudpamaa karantam' to welcome the celestial messenger Mariici.[21] Secondly, he consults the ministers as to how best he can receive and entertain King Cadi who has arrived for the marriage and then arranges accordingly.[22] Finally when he decides to lead a life of renunciation payaapati consults his ministers and acts according to their advice.[23]

The consultation held by Accuvakandan is seen in one place. On being heard from Arikeetu, about the valour of Tividdan, Accuvakandan becomes angry and decides for immediate invasion. In order to carry out that decision he holds consultations with his ministers. The ministers and other kings who are relatives make fiery speeches and endorse the idea of waging a war. Here Ciriipaalan refers to three kings of war such as human, divine and both. He also says that human war methods consist of four kinds of strategies such as throwing, simmering, cutting and stabbing. He refers sword and witchcraft as divine arms and this is significant from political point of view. When human war is waged, divine war is forbidden and doing against this rule is below one's dignity according to Ciriipaalan[24].

King Tividdan also holds consultations with his ministers before deciding upon the bridegroom-choosing function 'cuyam varam' for his daughter Cootimaalai. Thus Cuulaamani comprises seven scenes of secret consultations.

In Villi Bhaaratam, four scenes of consultations are noteworthy. When Taruman performs the sacrifice of 'Raacacuuyam', Turiyootanan becomes jealous of it and he convenes the assembly in order to exterminate paandavaas[25]. When

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21. Cuulaa : 110-17
22. Cuulaa : 907-110
23. Cuulaa : 1853-63
24. Cuulaa : 1149-87
25. Villi : 2:2:4-42

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Apimanyu's marriage was over in Viraataa kingdom, Paandavaas and Krishnan confer to wage a war against Turiyootanan[26]. Turiyootanan himself calls forth a conference to decide about seeking assistance from vaacutcevan, in the ensuing war[27]. A conspiracy is engineered by Turiyootanan and others to kill Krishnan who had come as a messenger of peace[28].

In the first consultation scene as mentioned aboveni Villi Bhaaratam, Tuccaatanan expresses his idea to destroy paandavaas in a treacherous manner during the absence of Krishnan. But karnan, the great warrior who has always faith in his own strength suggests to adopt the straightforward path and win paandavaas. Cakuni who is well-versed in machinations thinks of defeating paandavaas totally in a gambling. When Turiyootanan finds that Cakuni's suggestion receives massive support, he reveals his bent of mind to vituran. Vituran advocates softpedalling and tries to prevail on Turiyootanan by tendering wholessome advice. He says "if your father Tirutaraaddiran so desires and utters a ward, Taruman will not hesitsts to forego the entire country, but will give it you whole heartedly and will go to the woods, so, abandon the idea of gambling which will bring only dishonour and abuse. It is not in keeping with your fame and greatness. As long as the four vedas exist, the ill-fame that may result out of gambling can not be erased."

On hearing this, Turiyootanan gets enraged and scolds Vituran. Vituran does not give up hope and again tries to correct Turiyootanan and requests him to refrain from the course he has chosen to adopt. He continues." A father cannot be partial towards his sons. All are alike for him. If you two people live in unity and amity your fame will grow. Otherwise, only your enemies' hands will be strengthened. So, the hatred and ill-thought that have crept into your mind should be nipped in the bud." Notwithstanding the meaningful

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26. Villi : 4:5:30; 5:1: 2-4 27. Villi : 5:2:2
28. Villi : 5:4:169-179

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advice of vitu*r*an, Turiyoo*t*anan ignores them and chooses the wrong path only to hasten his end. Here the evil quality of Turiyoo*t*anan and his incorrigibility despute sincere wellwishing words, is revealed.

The second consultation in Villi Bhaaratam takes place to try whether the breaking out of war can be avoided and with this view a message of peace is being sent. The third consultation takes place and makes Turiyoo*t*anan start for seeking the assistance of Krish*n*an. The purpose of sending a messenger by paa*n*davaas and Turiyoo*t*anan's efforts to win over vaacutevan to his side do not come to fruition.

The fourh one results in success as for as the orginisers of the conspiracy are concerned, because they are success ful to the extent of carrying out their evil design eventhough their ultimate aim is defeated. Tirutaraaddiran, Turioo*t*anan, and his brothers. kar*n*an, Cakuni and the learned ministers all gather together and held a nocturnal sitting. Tirutaraaddiran is of the opinion that if paa*n*davaas are to be destroyed, krish*n*an should be done away with first. Vikar*n*an, the brother of Turiyoo*t*anan opposes this idea. He sermones as follows : "Old people, children, sages who have learned vedas, people who have diseases, those who sing in praise of God, ladies and messengers should not be killed and killing them is a great sin. Those who indulge in this dastardly act will go to the hell. Even if they be our enemies, when they come to our doors, their life should be spared. Moreover, your idea to do away with krish*n*an is an impossible and imponderable task. Please refrain from that." Tuccaatanan gets wild on hearing this and asks others why an immature fellow like vikar*n*an was called for this consultation meeting. In the same breath he suggests that the manssion where Krish*n*an is staying should be set fire to kar*n*an expresses his self-confidence once again and says that he can slay them all by his arm's strength. Cakuni finds out a short cut and suggest to dig a pit below the seat where krish*n*an will sit and to make him fall into that pit. As for Cakuni, that is the punishment that has to inflicted on messengers. This idea

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of Cakuni gets the concurrence of all those people who have assembled there. This conspiracy betrays the evil intentions of Turiyootanan, Cakuni, Tirutaraaddiran, Tuccaatanan as also the goodness of vikarnan. At the same time it reveals karnan's straight forwardness and confidence in his might.

PeruNkatai also points out some references about secret consultation. When kings of other countries send messengers with a view to winning Vaacava Tattai's hand piraccootanan holds consultations with erudite and learned scholars.[29] Yooki arrives in the city of pudpakam of Idapakan in order to find out as to what should be done further for the sake of utayanan and with this intension he hides himself in the hall where the consultation goes on.[30] When the enemies of Makatam country retreated after defeat and invaded again, Utayanan decides to take up the lead in the war and as such, sends a messenger. King Tarucakan consults his ministers on the message send by Utayanan.[31]

Thus we can find that the causes for introduction of this consultation scenes are i) to enlighten the readers the evil qualities of the anti-hero ii) to bring out the virtuous qualities of the hero and iii) to highten the tragic element. In such contexts some ideas of righteousness and thoughts having political overtones are also touched upon. Cuulaamani takes all the credit for making the consultation scenes in as grand a manner as possible and as good as a way in which it ought to be.

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29. peruN : 1;36:50-51
30. peruN : 2:9:35 31. 3:19: 106-113

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EMBASSY

As far as political events are considered, empassy in its importance is second only to the secret consultation of a king with his ministers. This is called the political embassy. But in epics there is found another kind of love-embassy which is altogether at variance with the above-mentioned political embassy. Messengers are often either men or birds. On many occassions messengers are sent with leaves containing news written on them. At times, this leaf is not used in sending messages. Embassy is very useful in conveying news to a particular person, or in spreading the news all over the region. In epics like peruNkatai, Cuulaamani and villi Bhaaratam embassy holds a high and estimable place.

The embassy by Piraccootanan in peruNkatai (Piraccootanan tuutu viddatu. 4 : 10) : the chapter containing embassy in cuulaamani (tuutu vidu carukkam-6); and the separate chapters with their respective messengers Uluukan (uluukan tuutuc carukkam - 5 : 1), Cancayan (cencayan tuutuc Carukkam – 5 : 3) and krishnan (krishnan tuutu carukkam - 5 : 4) in villi Bhaaratam are by virtue of their special and seperate treatment by the poets expressive of their importance and excellence. Besides these, there are also so many passages that speak of the same subject.

Embassy is used in epics for various purposes for giving informations about 'cuyamvaram' (Selection of her husband by a princess from among suitors in an assembly), marriage, child birth, one's having become the army commander, strengthening friendship, securing tribute, getting millitary aid, secret conspiracy, proclaiming victory, giving warning, making peace etc. More over the ways and means of sending a message, the customery manner of welcoming the messengers, the necessary qualities of the messenger and the importance of the embassy are fully delineated.

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Accuvaka*n*dan is able to know the power of Tividdan. So he sends embassy to Payaapati with the command that he must give him (Accuvaka*n*dan) either Cuyampirapai or the life of Tividdan[24]. This leads to the war between both, and the eventual fall of Accuvaka*n*dan. Thus in Cuu*l*aama*n*i this embassy specially meant for sucuring tribute helps the flow and movement of the epic events.

Embassy with the intention of acquiring matrial supoort is to be found in Villi Bhaaratam. Turiyootanan sends commissions to all friendly kings and himself goes to krish*n*an for the purpose of gaining military support[25]. It is also to be seen that Taruman and Turiyootanan send ambassadors to their friendly kings in order to fortify their respective armies[26].

In peruNkatai the mission that conveys the news of victory occurs[27]. Likewise, Utayanan's commission to Tarucakan informs him or rather empowers him to take over the commandership of the army[28].

Embassy sent for secret plotting, giving warning and making peace is found only in villi Bhaaratam. Having hatched out a secret plot to win the paa*n*davaas and vanguish their kingdom, Turiyootanan constructs a beautiful palace and sends commission to invite the Paa*n*davaas[29]. This mission triumphs. Taruman sends kadootkacan as a messenger to Turiyootanan to warn him that Arccunan has taken an oath that he will surely kill Cayattiratan before sunset the next day[30].

We have three embassies specially meant for making peace in villi Bhaaratam. Thirteen years have passed since the Paa*n*davas went to the forest. Now in accordance with the counsel of Krish*n*an, Uluukan as the messenger for peace

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24. Cuu*l*aa : 1203-225
25. Villi : 5:2:3
26. Villi : 5:5:2, 14
27. PeruN : 3:20:127-28
28. PeruN : 3:19;101-105
29. Villi : 2:2:48-49
30. Villi : 7:3:225

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goes to the Kauravaas.[31] Tirutaraaddiran's messenger Cancaya Munivar comes to the Paandavaas.[32] Here the message of Tirutaraaddiran is that the Paandavaas should go to the forest and live there in seclusion doing penance and that Turiyootanan should rule over the country. These two missions despatched to prevent war are respectively refused by the Kauravaas and the Paandavas.

In the long run, Krishnan as a messenger and peace-maker goes to Turiyootanan. He claims for the Paandavaas their part of the Kingdom. This being refused. Krishnan asks for only five villages. This is also refused. And, at last, when Krishnan asks him to give five houses to the Pandavaas he refuses, he promises a war.[33] Thus these three peace-missions meet with failure. In epics it is a fact to be found in general that no peace-mission has ever succeeded. It is worthy of being singled out here that the peace-missions of ANkatan in Raamaayanam and of Viiravaaku in Kanta Puraanam have all met with failure.

The peace-mission of Krishnan gives rise to so many epic events. He sows the seeds for the success of the Paandavaas. First he stays at the palace of Vituran and causes a quarrel between Vituran and Turiyootanan with the result that Turiyootanan hates and accuses Vituran. Vituran in great rage breaks up his Vishnu bow into piece and frankly proclaims that he will never take part in the war.[34]

Secondly, he makes Kunti know the mysterious birth of Karnan and asks her to get favours from him that he shall by no means use his 'naakaastiram' against Arccunan more than once; and that he shall never kill the other Paandavaas[35]. Thirdly, he sends Lord Indra to Karnan to get from him his breast plate and ear ornament.[36] Fourthly, he

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31. Villi : 5:1
32. Villi : 5:3
33. Villi : 5:4:111–20
34. Villi : 5:4:131
35. Villi : 5:4:158
36. Villi : 5:4:236

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messengers with commission and gifts[14]. With the intention of giving his sister Patumaapati in marrage to Utayanan, Tarucakan sends commission.[15] Utayanan wants to make it clearly known to Patumaapati that it was he himself who under the disguise of a brahmin, by name maanakan loved her, sends an embassy to Tarucakan seeking his consent for his brahmin friend Icaiccan to marry Patumaatati's brahmin maid Yaappiyaayini[16]. The chapter of embassy in Cuulaamani by name 'tuutuvidu carukkam' is specially ment for the marriage of Cuyampirapai.

The news that a boy has been born to Utayanan is sent to Piraccootanan through an embassy[17]. Utayanan sents Vayantakan as a messenger to his friendly king Tarucakan to inform him the news of his (Utayanan's) victory by means of his nightly conspiracy-overy the CaNkaa kings who have come to wage a war against Tarucakan[18].

Embassy is pictured according to the nature and order of relationship. To Tattai, Piraccootanan sends through messengers so many gifts, fifty yavanaa chariots, one thousand maids, the playthings of Tattai kept with her in her child-hood, the parrots and swans she brought up and also the doll he has got as tribute from the yavanaa king. To his son-in-law Utayanan, Piraccootanan sends through ambassadors ornaments, so many dancers including Narumatai, crown, a variety of bracelets, garlands of pearls, arm-rings, drums, cots, throne, royal fain of feathers, swords, canopies, chariots, elephants and horses[19]. Utayanan in turn sends Yuuki in the same manner to Piraccootanan with various gifts: a gold ornament called ciNkaccuvanam, four thousand horses from the land of Kaampoocam and kaantaaram, the chariots drown by the five hundred horses he won from the king of Aaruni, one hundred elephants and one hundred and ten maids[20].

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14. PeruN ; 1:36:47-50
15. PeruN : 3:21:20-29
16. PeruN : 3:22:18-28
17. PeruN : 5:7:9-10
18. PeruN : 3:18:26-31
19. PeruN : 4:10:71-84
20. PeruN : 4:11:21-56

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When Tattai is about to rape the lock of hairs of Maananiikai for the fault of her having fallen in love with Utayanan, there appears on the scene an ambassador from the kingdom of koocalam. He explains the secret relationship between them-that Maananiikai is really and legally the daughter of Tattai's stepmother[21]. This timely interference of the messenger not only saves Maananiikai from losing her lock of hair but also paves the way for her getting married to Utayanan.

In Cuulaamani we see embassy made use of in securing tribute. Accuvakandan, after knowing the presage from Catavintu, sends commission to secure mibute from Payaapati[22]. To Payaapati he sends a palmleaf containing written commands according to which Payaapati had got to submit the following as tribute to Accuvakandan: ten thousand millions gold coins, one thousand dancers, sea pearl, bamboo - pearl, akil-wood, precious clothes, musical instruments, ivory, white royal fans etc. Payaapati now makes arrangements to give the tributes. But Tividdan becomes angry. He redirects the messenger to convey these words to Accuvakandan 'Do what you can with me, as you would do with one who refuses tribute.' Now the messengers are afraid of meeting king Accuvakandan and so they convey the news to his minister Arimancu. In great anger Arimancu creates an illusory lion out of Arikeetu and makes it destroy the land of Tividdan. Moreover, he sends the messengers back to Tividdan and order them to tell him thus: 'We told the king Accuvakandan about your having refused to pay the tribute; and he said that you, who were incapable of controlling the lion that was destroying your country would automatically and willingly pay tribute'[23]. This paves the way for Tividdan to follow the illusory lion and to kill the real one. This creates the situation for the fulfilment of the presage foretold to Cuvalanacadi by Catavintu Arikeetu who went as an illusory lion returns, and from him

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21. PeruN : 4:14:104-135 22. Cuulaa : 649-93
23. Cuulaa : 701-704

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If we turn over the pages of peruNkatai[1], we are not at loss to find the general notion that victory will entirely prevail if the messenger with his message is sent on and at the auspicious date and time the astrologer finally fixes after seriously learning and carefully calculating the positions and movement of the planets. The act of respectfully selecting the messengers, requesting them very earnestly to convey the best regards and remembrances to the recipients of the message, and the idea of respecting and warmly welcoming the ambassadors are hinted in Villi Bhaaratam[2] In Villi Bhaaratam there is also found the idea of respectfully receiving the messenger on the way when he has yet to cover the distance of two yoocanais, to reach his destination[3].

Ambassadors in their importance are considered to be the mouth[4] and eyes[5] of the king. Cuulaamani clearly points out that nothing is impossible for a messenger if he is in possession of all the necessary characteristics and talents of a wise minister[6]. It also speaks of the action of the messenger while conveying his message - his bending the head in respect, in direction of the king and his land[7]. It is to be noted in epics that kings often make gifts to the ambassadors[8] and make them merry by showing them dramas[9]. It is also customary with the kings to bestow gifts upon the ambassadors when they victoriously return after conveying the message to the persons concerned[10]. It is also pointed out in villi Bhaaratam that those who kill the messengers will be punished in hell[11]. These are the general notions of embassy found in the epics.

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1. PeruN : 4;11:61-63
2. Villi : 5:1:7-8
3. Villi : 5:4:74
4. Cuulaa : 565
5. PeruN : 4:10:13
6. Cuulaa : 566
7. Cuulaa : 512
8. PeruN : 3:20:129; 5:7:9-10 Cuulaa : 570
9. Cuulaa : 571
10. Cuulaa : 605
11. Villi : 5;4:173

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The ambassadorical qualities are well hinted in peruNkatai. These are well brought to light when the character and talents of the ambassadress Patumai are exposed.

She has a vast knowledge of the rules and systems of the books on morality and justice. She strictly adopts the systematic rules of virtue and holds a complete grip over her senses. Desire or hatred has nothing to do with her. With her philosophic vision and close observation she can easily find out the king's bent of mind. She has crystal-clear knowledge and thought and wisdom secred from books. Even if the enemy kings amputate her or come to the extent of cutting off her head or pierce her body with sharp needles or threaten her with terrible words, she will never disclose the secret information in her heart. She can hardly be carried away by the infinite honours and richness bestowed upon her by enemy kings. She will never go at a tangent. Her iron heart will never reveal the weakness of her king. With her wisdom and aptitude, she is able to do not only what her king has commanded her to do, but also what he in his heart of hearts longs to do. However much the enemy kings may ill-treat her, or speak ill of her she always keeps her ambassadorial status, and praises them in turn, and doesn't even show the slightest difference in her facial expression. Laying aside the vain, useless words of the illiterate, she submissively gives ear to the words of the learned, and highly respects them and obeys them. The ambassadorial qualities and characteristics are thus explained in peruNkatai by means of describing the salient and excellent, talents and conducts of the ambassadress sent by Piraccootanam[12].

Embassy sent to give information about 'cuyamvaram' is singled out in Ariccantira puraanam[13]. Nuptial message is also found in peruNkatai. In order to win the hands of Vaacavatattai, so many kinds from different lands send

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12. PeruN : 4;16;12-34 13. Aric : 1:44

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carelessely drops his ring on the ground and when Acuvattaaman bends down and picks up that ring, he shows him the sun. This dramatic action of Krishnan leads Turiyootanan to the circumstantial conclusion that Acuvattaaman has really sworn upon the land and heaven and gives some promise to Krishnan. The main aim of this false show is that Acuvattaaman may not be given the commendership of the army by Turiyootanan. Turiyootanan himself comes to the close conclusion that he should not believe Acuvattaaman in time of 'Bhaarataa War'[37] It is because of the clever plans of krishnan that the powerful assistance of three skilful persons is lost, to Turiyootanan. This gives the Paandavaas the opportunity for victory.

Thus, though political missions are in general made use for various purpose, the commissions in Cuulaamani and those carried out by krishnan in Villi Bhaaratam do much for the movement and flow of the epic events.

The mission executed through a parrot by kunamaalai is a very good example ef love-embassy[38]. When this parrot is about to tell Ciivakan about the love of kunamaalai for him, it catches sight of the approaching Kaantaruva Tattai and very wisely waits for soms time. When Kaantaruva Tattai sees the portrait of Kunamaalai and goes away in sulks, the parrot in all obedience appears before Ciivakan. Ciivakan asks, "What is the reason for your arrival?" The parrot in reply says, "I have come here as the messenger of Kunamaalai" And when Ciivakan asks the parrot to tell him the qualities of kunamaalai, it gives a vivid account of the same.

"While in bed she would feel as restless as if she were in a bed of fire; She would at times embrace the pillar; she would yawn, respire fiery breath, sit very close to the floor; she would not play balls or roots, she would dislike food, sleep and playing upon the lute, She would sigh and say, 'Oh my Lord Ciivaka! come and have me', To her love-sickness your

37. Villi : 5:4:220-28 38. Cin : 1000-42

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shoulders are the only cure-all. Therefore, I seek your shoulders as gifts to her".

In great passion Ciivakan replies that he is even ready to bestow upon her infinite riches, and land in order to possess her. So saying, he neatly parcels his ring and a palm-leaf containing some writings, inside a spike of millet corn which is carried away by the parrot to kunamaalai. This embassy carried out by the parrot and the conversation between it and Ciivakan are very excellent. This mission pours out the river of her love-sickness.

Letter on palm-leaf : Writting the message on palm-leaf and sending it to the person concerned is way of conveying messages. This kind of sending message is exploited in missions regarding love and politics. We find in Cilampu Maatavi's letter (leaf) sent through Vacantamaalai to Koovalan who has gone away in the appearance of feigned dislikes towards her.[39] And again we see her send a letter through Koocikan, after Koovalan and Kannaki's departure from Pukaar.[40] In peruNkatai there are many letters filling the title role-the several leaves (letter) sent by so many Kings of different nation with the desire of winning the hand of Tattai,[41] the leaf that Yuuki wrote and sealed and gave to Urumannuvaa commanding him to submit Tattai safely to Utayanan[42]; the letter despatched through Patumai by Piraccotanan to Utayanan[43]; the letter of Utayanan to Piraccootanan despatched through yuuki[44]; the letter in the head adornment of Tattai by means of which Utayanan and Maananiikai were able to exchange words expressive of their intense feelings of love for each others,[45] and also the leaf written about Maananiikai by the king of koocalam and sent to Tattai through the messanger.[46]

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39. Cilap : 8:45–71
40. Cilap : 13:82-92
41. PeruN : 1:36:50
42. PeruN : 4:4:40-44
43. PeruN : 4:10:89-96
44. PeruN : 4:11:1–10
45. PeruN : 4:13:63–151
46. PeruN : 4:14:117-35

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Ciivaka Cintaamani has also got so many letters to its credit. The leaf from Naakamaalai to Kantukkadan,[47] the leaf sent by kaluLaaveekan to Ciivakan,[48] the letter despatched by Ciivakan to kunamaalai[49] and his love-letter to Kanakamaalai[50] that of Tattai to Ciivakan;[51] the royal leaf sent by KaddiyaNkaaran to Koovintan, king of Vitayam,[52] the leaf said to have been written by AnaNkamaalai and brought by Teecikappaavai[53] - all these are found in Cintaamani.

In Cuulaamani there are found two letters. To give information about the marriage of his daughter Cuyampirapai, Cuvalanacadi sends a leaf to Payaapati.[54] In order to secure tribute, Accuvakandan despatches a leaf to Payaapati.[55] These have already been explained under embassy. Villi Bhaaratam speaks little of leaves. In Ariccantira Puraanam, both leaves and commission are sent to give information about the 'Cuyamvaram' of Cantiramati.[56] Leaves play a fundamental part in Cilampu, peruNkatai and cintaamani.

In Cilampu, the leaves written by Maatavi are considered to be entirely expressive of the change of mind. Though these two leaves are written at a time, when Koovalan has left her, the circumstances under which they are written verily differ. Seeking pleasure Maatavi writes the first letter and she writes the second for the purpose of getting self-consolation. In abundant hope she writes the first one. In an almost hopeless state of mind she sends the second. So there are found changes and differences in tone and usage of words.

Using the opening bud of jasmine as stylus and the paste made of lacquer as ink, Maatavi writes her first letter on the white petal of the flower from the fragrant screw pine tree which was taken from the garland made up of the flowers

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47. Cin : 669-70
48. Cin : 842-48
49. Cin : 1041-43
50. Cin : 1653, 1655-57
51. Cin : 1767-68, 1873-80
52. Cin : 2144-47
53. Cin : 2587-90
54. Cuulaa : 1514-15
55. Cuulaa : 1661
56, Aric : 1:44

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like Canpakam, maatavi, tamaalam, jasmine and fragrant roots, worn on her head. Possessed by the power of kaaman Maatavi thinks of writing this letter; but, alluding to the rising moon, and the ruling influence of kaaman and pointing out the grief they give to the parted lovers, she completes the letter and sends it to Koovalan through Vacantamaalai. This letter reveals her abundant hope and pleasure-seeking mind When she gives the letter to Koovalan in the bazaar street he refuses to receive it. He also says that Maatavi has been flirting all these years. "As she is by birth a dancer, she has acted well", thus says Koovalan[57].

Here we find that the hatred of Koovalan towards Maatavi is deep rooted in his mind. This letter also brings to light the fact that Koovalan has not yet attained mental maturity and that he is over-sensitive.

The next letter is written after the lapse of a long time. Certain it is that the state of mind of both Koovalan and Kannaki has by now undergone some change. We know it for certain that the intensity of grief suffered at one's having lost something dear to one is being lessened at time passes on. Therefore this lapse of time is responsible for the change seen in Maatavi's second letter and it is being received by Koovalan. The next reason is that Maatavi is undoubtedly sure of the fact that Koovalan will never return to her again. So the letter carries with it not a tone of pleasure but a tone of compassion. The eloquence of Koocikamaani is also responsible for making Koovalan receivet his letter. Here only one thing is hurting Maatavi's heart. "What is the reason for Koovalan's going away with kannaki from Pukaar and whether she has done him any wrong?". This letter is really the resultant product of this serious thought. The first letter is the outcome of her sexual pleasure while the second one is the real outcome of her sorrow due to separation. It is because of this fact that Maatavi writes thus: "I do not know the wrongs I have done for your going away with your wife under cover of darkness, without

57. cilap : 8:110-11

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doing your service to your old parents. Kindly get rid of the affliction in my broken heart". On reading this letter Koovalan comes to know the real Maatavi and feels very sorry for his having misunderstood her. This is revealed in his own words.[58] This letter is especially and purposely meant for bloting out the mistaken idea that Koovalan has in his heart Maatavi. IlaNkoo Adikal who proves and executes this to perfection does not care whether Koovalan consoles the broken-hearted Maatavi. It was not also his intention. So it will be wide off the mark if we suppose that Koovalan fails to console Maatavi and that IlaNkoo Adikal forgets to picture this in his epic. The special purpose of IlaNkoo is that Koovalan who has happily lived for twelve long years with Maatavi shall die never with the thought, or shall never have been pictured to have died with Maatavi full of faults. IlaNkoo fulfils this purpose by means of this letter. Therefore from the epic point of view these two letters in Cilampu are of distinctive speciality.

The leaf containing political message, written by Piraccootanan and sent by him to Utayanan and the letter in the head adornment of Tattai, by means of which Utayanan and Maananiikai exchange words of love between themselves are very important in peruNkatai.

The leaf by Piraccootanan is one written for making peace. It bears first the name of the writer and then the name of the person addressed to. The contents of the leaf are these: "with the intention of protecting our family relationship - relationship because of the marriage between Utayanan and Tattai-I deceived you with my illusive elephant and imprisoned you; Pardon me for this serious fault on my part; consider me as your own father; kindly pay a visit to my palace so that yourself, your wife Tattai; her mother and myself may all be happy.[59] Moreover he also imparts a piece of political advice to his son-in-law: "No king or snake will

58. Cilap: 13:94-95 59. PeruN: 4:10:111-129

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ever underestimate their enemies and despise them. So, you also should never underestimate the power and strength of your enemies and scorn them as inferiors. Be watchful always with all your intelligence, insight and thoughtfulness. Be a mother in protecting your subjects. This will bring fame for you". Having said all this he requests Utayanan to kindly send Yuuki to him [60] This letter has special importance in two ways. If Pir ccootanan with his illusive elephant that had a striking similarity in its appearance to that of Utayanan's elephant, deceived and imprisoned Utayanan, it was because of his purpose that Utayanan might marry Tattai. Secondly he wants to blot out the old enmity between himself and Utayanan and renew their intimacy. Besides, this letter is written in order to impart a piece of political advice also.

It so happens that the head adornment of Tattai becomes the leaf for Utayanan and Maananiikai to exchange and express their feelings of love for each other. As both have a knowledge of the Yavanaa language, both under the pretence of beautifying and embellishing Tattai's head, write in that language on her head and thereby exchange love matters.

Tattai's maid Maananiikai who is employed in dressing and adorning her, adorns the head of Tattai. Tattai goes to Utayanan and shows her adorned head. Utayanan pretends to be setting right her head adorning with the paste of sandal and pollen of flowers writes upon her forehead thus: On seeing you playing balls, my heart suffers from intense lasciviousness, if only I embrace your breast, I can be cured of my lust[61].

Maananiikai read the message. Next morning when she adorned Tattai's head wrote a message in yavanaa language upon her forehead. "My Lord! I read your message; though it fills my heart with immense happiness that you lavish your grace upon me, you must avoid this, a low and base creature like me is not worthy of what you have said, if I comply

60. PeruN : 4:10:150-42 61. PeruN: 4:13:63-93

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with your proposal when I myself am under your power and protection, it will be fault and sin on my part; therefore, kindly get rid of your desire[62].

Tattai with her head adorned bows to Utayanan who reads the message of Maananiikai. This pains his heart, like a spear that pierces the pain-giving wound. In reply to her message he writes and sends this : "In case I cannot embrace your breast tonight itself, I will die."[63] On reading this, Maananiikai agrees to it, sends message to him, fixing the portico inside the 'kuccarak kudicai' (cottage) as their meeting place by night.[64] It is really typical and very novel that the forehead of Tattai is used as a leaf for writing, and that their love succeeds to perfection.

Naakamaalai in Ciivaka Cintaamani writes her message on the inner petal of the water-lily flower. As all the events that occur in the royal palace of KaddiyaNkaaran are secretly watched, written on leaves and duly despatched, Naakamaalai cleverly writes the message on the inner petal of flower. This letter helps Ciivakan to safely go to the music-competition.

Ciivakan, in his love-letter to Kanakamaalai makes use of balls and garlands made up of flowerbuds; writes on the flowerbuds sprays civet and sandal liquid and fragrant water upon them in order to ensure that others may not know of it. Kaantaruva Tattai writes on the petal of flower, pastes it with lac and seals it with her ear ornament so that the words cannot be read by others. Maatavi's second letter in Cilappatikaaram is also sealed with sand and stamped with her lock of hair[65].

In the leaf of KaluLaveekan and that of Ciivakan to Kunamaalai, the sender's name is written first and that of the addressee is written next. But the leaves of KaddiyaN-kaaran, Tattai and Teecikappaavai differ from the above two.

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62. PeruN : 4:13:94-125 63. PeruN : 4:13:126-37
64. PeruN : 4:13:138-151 65. Cilap : 18:76:84

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The leaf of KaluLaveekan preaches virtues. "Things destined to survive will survive, and those destined to disappear will disappear. Creation and destruction are the nature of their actions. If you hope for any good from kaddiyaNkaaran who is very base and vulgar, it is like hoping to get fresh water from the sea-water. Men of good character will always do good to others. Therefore, do always good to others." The leaf written by Tattai to Ciivakan is also giving advice. It reads; "Before kaluLaveekan, your father-in-law and my father, comes to know of the fault that KaddiyaNkaaran has imprisioned you, you must blot out that fault and capture your kingdom. This alone will bring you fame and not your marrying many ladies." In addition to this, she also makes him aware of the fact that kunamaalai is in such a condition that she is likely to suffer a lot and die because of his separation. She also urges him to return home, before kunamaalai dies. Thus in this letter Tattai induces Ciivakan to plunge into immediate action.

Ciivakan's leaf to kunamaalai creates a tradition according to which a King gives lands and money to the parents whose daughter he marries.[66] The leaf written by kaddiyaNkaaran reveals his power of clever scheming and his statesmanship. And the leaf of Teecikappaavai to Ciivakan throws light on her fondness of him.

Thus the letter made use of embassy and the scene of embassy play on important role in Tamil epics. As Tandi delineates, it becomes one of the important epic elements also.

66. Cin ; 1042

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MARCH OF THE ARMY

War and long travels are considered as the basic events in western epics. These two aspects are seen almost in all the Tamil epics. To draw up the army in battle array and the march of the army are the two main elements that are spoken of in epics before starting for the war. Epics cilampu, PeruNkatai, cuulaumani, cintaamani, villi Bhaaratam and Ariccantira Puraanam give exhaustive details about the march of the army. Ariccantira Puraanam alone speaks of the march of the army without any connexion with war and here it comes before Ariccantiran starts on his journey for going to the 'cuyamvaram' of Cantiramati. Likewise this description is adopted when the Paandavaas begin their journey to AttiNaapuram of Kauravaas. With the sole exception of cilampu all other epics narrate this aspect as the description of the four kinds of armies.

'Kaalkoodkaatai' of cilampu describes the march of king Ceeran CeNkudduvan towards the northern region to wage war against Aaryaa Kings. In peruNkatai the march of the army when Utayanan abducts Vaacava Tattai,[1] of the army of Makatam to wage war against the enemies, who have come to fight,[2] and of the army led by Utayanan to wage war against King Aaruni,[3] are spoken of. In cuulaamani it is briefly narrated when Accuvakandan prepares his army for a war.[4] The march of the army cames in cintaamani, when Ciivakan starts for a war against the tyrant King KaddiyaNkaaran.[5] This feature in villi Bhaaratam comes at three places: the march of the armies of Paandavaas and Kauravaas to the Bharata war.[6] the 12th day fight of these two forces,[7] and

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1. peruN : 1:48:7-31
2. peruN : 3:19:166-196
3. pêruN : 3:24:34-40
4. cuulaa : 1227-31
5. cin : 2154-72; 2211-18
6. Villi : 5:8:6-16; 22-29
7. Villi : 8:2:18-21

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the journey to Attinaapuram by Paandavaas.[8] The march of the army comes at a place in Ariccantira Puraanam when Ariccantiran starts his journey to the 'cuyamvaram'.

In cilampu, the march of the army is given in three categories-the ritual practices, the reaching places and the actions. The sword and the royal white umbrella of king CeNkuddvan are taken ahead of him towards the north on an auspicious time reckoned by the astrologer. The professional dancer adores highly and the drum is sounded. And then the royal councillors of the five estates, the eight bodies of countries, the priests, the astrologers, the virtuous persons and the secret planners highlight the glory of king ceNkudduvan. They all bear the sword and the white royal parasol by placing on the elephant to the outer-fortress. King ceNkudduvan by wearing the gold necklace like flowers of vanci and palmyra, enters into the assembly hall of the warriors and their commander-in-chief and feeds them all. He wears his crown with fig leaves of vanci and worships God Siva and adorns His 'ceevadi' (sandal) on his head. The fragrant fumes of the sacrificial fire raised by the brahmin, spreads and at the same time ceNkudduvan ascends the elephant. At once, the saints and worshippers of God Tirumaal, bring the 'ceedam' of God Tirumaal (offerings) and give it to CeNkudduvan. He wears it on his shoulder. The dancers who crowded in the dancing theatre Praise highly of CeNkudduvan that he should get great victory over the Northern kings. The bards, Makatam poets and panegyrists proclaim his mighty deeds on many battles. Elephant drivers, horsemen, and infantry soldiers with their flashing swords shout praises of the royal spear's great prowess. Thus the journey of ceNkudduvan begins[10]

They reach the Blue Mountain Niilakiri and encamp there for the night. Inspired by a desire to see ceNkudduvan,

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8. Villi : 2:2:74-89
9. Aric : 1:58-64
10. cilap : 26:25-77

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some sages travelling through the mid-air appear before the royal council tent, and request him to protect the learned brahmins dwelling on the mountain Himalays. Then come dancers from KoNkanam and Karunaadakam with their usual singing of the lyric songs. A delegation also comes from Kudaku by singing love songs to the theme of a winter dance. Members of the 'oovar' tribe come too, blessing the monarch thus "May the king, whose sword is ever powerful, lead the expedition to triumph. May he live for all time, and may friends, panegyrists and courtiers flourish in his Palace. Thus the march of the army of ceNkudduvan begins with all sorts of blessings and adorations[11].

Besides, the NuuRRuvakannar including Cancayan and others come with some offerings like two hundred dancing girls, two hundred and eight musicians, a hundred jugglers excelling in the ninety-six forms of illusionism, a hundred large war cars, five hundred joyful elephants ten thousand horses with cropped manes and twenty thousand chariots loaded with bags of gifts. They also assure him to bring back stone from Himaalayaas. But ceNkudduvan does not accept their help and reveals his aim, and crosses the river Ganges with their help by getting boats[12]. Thus the march of ceNkudduvan's army is spoken of in cilampu and it is entirely different from other epic marches of the army.

Though the four kinds of armies are not vastly described in cilampu it is referred to in a place and the front part of an army is called 'tuucippatai'[13]. But in the later epics the four kinds of armies are explicitly narrated. In cuulaamani however it does not attain a saliant place.

Elephantry :

In PeruNkatai, the huge appearance of the elephantr like elephant its ornamental cloth for the face as water-falls,

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11. cilap : 26:93-124
12. cilap : 26:128-72
13. cilap : 26:80, 86-87

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brightened forehead, tusk, and the juice are referred to. Besides its trumpets like thunder, its blue colour, its uncomparable strength, fearless appearance, talent in war, and its good behaviour are also noted. The discharging and throwing weapons are placed upon the right and left sides of the elephant.

The elephants wage the war in cuulaamani by throwing away the chariots and horses, and by plucking and breaking the arrows pierced on its forehead and by wandering through out the battle field[14].

In Ciivaka cintaamani, the description of the war-elephants come in an exhaustive manner. They are used to kill the enemies by their probocis, front and back legs, tail 'taalavaddam' and tusk. Their nails are whiter than milk and conch. They make a thundering noise against the aproaring of the tiger, they can easily split and break the huge mountain; they are having the height of seven cubits; the parts like koocam, proboscis and tail of the elephant touch the earth; their eyes look fearless and even spread fire also; their bells are hanging; they get great fury and begin to wage war even when they happen to see their shadows by confusing them as enemies elephants. They can flow their three kinds of juice like the rain. 3600 elephants come under this type - Another two thousand elephants flow their juice on which the birds pukal and kite are swarming. The beetles go round the cheeks of the other 2500 elephants. The young elephants are 2500 in number. Thus Tiruttakka Teevar speaks of the elephant of their number and types. Besides, the nature of the elephant - drivers are also referred to in cintaamani. They all well known in using the weapons like throwing stick, sword and bow in a proper way. The mahouts having more power and strength are even able to fight with the God of Death. With their elephants they are able to fly in the sky. One crore of gold coins will be given to them as salary. They ascend the elephants like 'Attakiri' having cloth ornaments on their forehead

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14. cuulaa : 1237

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resembling water-falls and tusk containing pearls. They bring with them the sword, bow and arrow, and the hoisting flag This scene looks like the Plantain fields having torn leaves. Thus cintaamani very exquisitively portrays the elephantry[15].

Villi Bhaaratam also refere to the elephants height, trumpet, foot, proboscis, eye, ornament on its forehead, juice, patience and its place of birth. The mountain is compared to its height; the thunder, the roaring of the sea and the soundings of the musical instruments are compared to its trumpet, the mortar to its food, the palmyra palm to its proboscis and the crescent moon to its tusk. It enables the head-gem of the serpent Aaticeedan to be broken by its feet and the planets to be plucked by its proboscis. Its seven organs are able to touch the land when it stands. It flows the juice through its seven organs. They are born from the mountain, banks of the rivers and the jungles. It looks like the saint in his patience. Their passing in an orderly manner looks like the shore of the sea. The fore-head ornaments of tke elephants resemble the sunstone. Thus the elephant is verily described in villi Bhaaratam[16]. Ariccantira Puraanam compares the elephantry and its trumpet to the clouds and the hunder[17].

Cavalry :

In the description of the cavalry, peruNkatai speaks of the saddle placed on the horse, its anger, speed, leaping, mouth and the ornament kinkini. Here the arrow, male lion and the foam are compared to the speed, leap and frothy sweat of the horse respectively [18] In cuulamani the horse which is engaged in war is portrayed. It kicks the forehead of the elephant by its foot steps on the crown of the enemy kings and flies in the air.[19]

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15. cin : 2154-56; 2211-12
16. villi : 2:2:79-80; 5:8:6, 22, 8:2:18;
17. Aric : 1:62
18. peruN : 1:48;7-14
19. cuulaa : 1235

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Cintaamani depicts the cavalry by its variety of horses, its number and the nature and action of the horseman. In the cavalry there are 12,000 horses which are bathed by the fragrant water containing saffron paste. and all are kept in the stable. Another type of horse having while hair and gold arnaments are 60,000 in number. The horses fly speedier than the discharged arrow and they are also 60,000 in number. They are wearing fly-whisk and silver ornaments. The places of birth of these horses are inscribed on their things. The horsemen are fully trained in all sorts of war-weapons like spear, sword, bow etc. They are born in noble families and their health has no defects. All of them are experienced warriors who have already participated in one thousand war-fields. The white-ornaments and armour are their favourite things. Epic Cintaamani thus speaks of the cavalry with clear details.[20]

Villi Bhaaratam also portays the cavalry in a very grand manner. The caste of the horses, the land where they are born, their different types of walk, speed, colour, breathing neighing, curl-marks on their body, and their keen observation to know the intention of their rider-all these descriptive features of the horses are noted here. They belong to different castes; some of them come from the land of Yavanaas. They are equal to the horse of the sun. In length and in height, they have grown to a normal level and thus they look more beautiful. Usually they are having their own five types of walks. In addition to these, they have walks of the lion, the elephant and the monkey. Their walk can enable the mountain to fall down, and the celestial world to explode. In speed they are equal to the winds. It is possible for them to go around the world. The earth becomes dusty and it speads. They fly through the air, and thus diminish the load of Aaticeedan. Also this dust speedily spreads like the air and is having the capacity to destroy the sea. The speed of the horses is thus depicted.

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20. cin : 2157-59; 2215

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These horses are green in colour like emerald and other gems. They are having fragrant breathing. Sweet sounds like conches and other musical instruments, they have and also a neigh like the roaring of the aeon flood. They are all beautified by charming curl-marks on their bodies. The intention of their riders, their words, gesture, place of sitting and the signs they do by legs all are keenly noted by these horses and they will act by knowing all the intentions of the riders. The horses in the cavalry are thus shown in Villi Bhaaratam.[21] The passing of the cavalry is noted in Ariccantira puraanam as waves of the sea and the wind.

Chariots: It is referred to in PeruNkatai. The parts of the chariots, the horses, the yoke made of gold, the kodinci an ornamental front seat, the out-side board inlaid with gems, the place. where the warriors are to keep their feet to discharge arrows and the hard cored wooden hub spoke and rim of the wheel[22] are spoken of. Cuulaamani denotes the war chariot and the rolling of their wheels through the crown of princes; the kites run away from the place while seeing the speedy passing of the chariots upon the dead bodies; they kick down the warriors who are fainted[23].

Cintaamani speaks of the entrapped horses in the chariot and the quality of the chariot warriors. Horses from the Maatavam country are brave and fearless; they are having the while royal pa-asol and are coloured in lotus flower. The horses secured from the banks of river Indus are having the neigh of drum and the colour of the fruit from jaumoon tree. Other types of horses obtained from the cities cuuravam and Pallavam are having the colour of pure honey, having boldness and also having the talent to fly. The horses from Maaraaddiyam are of the colour of the neck of peacock Another type of horses which are coming from foreign countries has the colour of parrot and coral coloured hard hoof. The chariots full of moon like discus weapons are 20,600 in

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21. villi : 2:2:81-83: 5:8:8, 23; 8:2:20
22. peruN : 1:48:15-20 23. cuulaa : 1236

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number. The white unbrella's flat surface, place from where arrows are to be discharged and the golden seats are fixed n the chariots. The chariot-warriors are highly practised and experienced in using weapons like bow, sword and other throwing weapons[24].

In villi Bhaaratam the large appearance of the chariot s their parts like horse, flag, inlaid emerald, ornamental crest, wheel, ornamental front seat and the chariot-drivers are all discussed. The speedy passing of the chariot is noted in a place. The innumerable chariots are compared to the area of the earth and the eight mountains in Jumpu Dwipa. The dust raised from the foot-steps of the hard hoof of the horses, wagey war with the celestials. The flags hoisted on the chariots wipe away the dust from the eyes of the celestials. These flags resemble the water-falls flowing from the mountain. The nine kinds of emeraids inlaid on the chariot and the ornamental crest look like the planets and the mountain peak, respectively. They can even cross the mountain as well as the internal regions under the earth with their violent speed[25]. The mountain slope is compared to the chariot in Ariccantira puraanam[26].

The Infantry : Konku Veelir compares the largeness of the infantry to the waving sea[27]. The eyes of the warriors become fire and burn enemies like the thunder; the falling of their broken swords seems to be the fallen star. Cuulaamani thus notes the infantry in brief[28].

The infantry-warrior's valour, experience and practice in weapons, knowledge on learning of good books, their total number and the weapons they take all are referred to in Cintaamani. The soldiers are as brave as the lion. The great fury of the enemies' elephants vanishes by their throwing spear. They resemble the God of Death and the disease in their act of killing. These people are having the valour of

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24. Cin : 2160-64; 2216
25. Villi : 5: 8: 7; 8: 2: 19
26. Aric : 6: 62
27. Perun : 1: 48: 30-31
28. Cuulaa : 12 : 38

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subsiding the water in the sea, and the digging up of the mountain. In using the weapons like sword, bow and spear, these warriers are fully practised and well experienced. Besides, they are all well known scholars in books of ethics and morals. They are very popular among the people. Such types of warriors are 4,00,000 in number. They adorn themselves with armour, and bring weapons like shield, sword, spear and bow. Fragrant garlands, anklet and kalacam are worn by them. They hold the royal insignia made of feather and rattan shrubs' and bangle, shields made of feather and wood[29].

Villi Bhaaratam points out the poisonous rage of the infantry warriors like the serpent, their stern and hard-hearts like mountains, the speedy walk the muttering like thunder, the strong shoulders and chest, and the brightness in their form. Besides, the warriors are metaphorically portrayed as giants. Their armour, teeth, spear and other ornaments are compared to fumes, light of the moonstone, brightness of the sunstone and lamp. These warriors are experts in duel-war[30]. Villi Bharaatam speaks of the largeness of the infantry as more than the number of sand in the sea shore[31], while Ariccantira Puraanam speaks of it as the area of the sea-shore and the river[32].

Thus the kinds of armies are described in epics. In addition to these, cilampu refers to the front batallion named as 'tuucippadai'. PeruNkatai alludes to the van of the army, the back portion of the army as 'kuu'aippadai' and the army passing through the two sides as 'cuRRuppadai'. These three types of army are bassed on its arrangement.

The army given as a token of one's love and affection, relation and friendship is called tuRaippatai meaning support army. Another one given as tribute by the enemy king is named as 'pakaippadai meaning army from the enemies.

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29. Cin : 2165-72; 2217-18
30. Villi : 5: 8: 9, 25; 8: 2: 21 31. Villi : 5: 8: 25
32. Aric : 1: 58, 62

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Further the army from the land. (naaduppadai), army from the jungle (kaadduppadai) and the secret army called 'antaraNka ceentai' or muulappadai. Thus Villi Bhaaratam refers to the six kinds of armies.[33]

Thus the epic poets speak of the divisions of the army and then begin to narrate the march of the army in general as well as in particular. This aspects breathes in life with its elevated expression only in Villi Bhaaratam. Next comes cintaamani.

PeruNkatai depicts that the food-articles and beds for sleep are brought by warriors in various carts to fulfil their needs during war-time in the aspect of march[34] PeruNkatai, cintaamani, cuulaamani. Villi Bhaaratam refer to the soundings of various instruments like vayir, tudi, kanai makudi, makudi, muracu, paRai, murudu, mattalam, kancam, kuLal (flute) etc, while the army is passing.[35] Villi Bhaaratam compares the sounds of these musical instruments to the roaring of the sea, the loud bustle of the fight of the seven world and the thundering of the seven clouds.[36] It is also alluded to the soundings of the hundred instruments of music.[37]

The noise of the army is noted only in cintaamani and villi Bhaaratam. The sounds of the bells from the elephants of kinkini from the horses and the muttering of the infantry are metaphorically portrayed as the uproaring of the ocean in cintaamani.[38] The trumpets of the elephants are referred to in villi Bhaaratam as noisier than the musical sounds of instruments.[39]

The royal parasol, flag and the royal insignia are generaly spoken of in epics besides the passing of the army

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33. Villi : 5: 8: 12
34. PeruN : 3: 24: 34-40
35. PeruN : 3: 19: 195; cuulaa : 1228; cin : 2168; villi : 5: 8: 15, 27
36. Villi : 5: 8: 27
37. Villi : 5: 8: 13
38. Cin : 2169
39. Villi : 2: 2: 85

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thick and thin'[40] Ariccantira Puraanam denotes various weapons like axe, sword, bow, club, thunder bolt, etc, coulter, discuss, and spear, which are held by warriors. They rub each other and brighten like the fire setting in ther jungle of bomboo.[41]

The march of the army with these flags and others is highly imagined in Vill Bhaaratam. The royal white umbrella shines and spreads light like the moon; the royal insignia waves both sides: the spear and the crown brighten like sun-stone, the flags cast darkness and thus the princes who pass through the way are likened to the sun which goes round the world in a day[42]. And in fine, the paandavaas riding the five chariots seem to be the five sense-organs, the five elements in nature, the five fragrant trees kaRpakam, the five headed great serpent, the five arrows of the love God kaaman and and the five sacrifices. The serpent Aaticeedan, unable to bear the weight of the four kinds of armies, their commanders and the princes, wriggles its several heads[43]. The passing of kings and the army is thus depicted in villi Bhaaratam.

Both the flags hoisted on the chariot and the dust raised by the speedy walk of the army are also pictured with beautiful imagination. The flags hide the sky to the human-beings and shadow the sun light and make darkness in the earth. They desire the water of the divine Ganges and reach these. There they are disturbed by the wind and thereby look akin to the fish 'kayal' in the divine Ganges. Both the planets and the flags are likely to be the roof which is spread to hide the sky. The flag of Turiyootanan naturally waves behind when he goes forward. But this scene is given in a super imagination that the dreadful serpent on the flag of Turiyootanan goes back fearfully seeing the kite on the flag

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40. Cuulaa : 1229; villi : 5: 8: 10
41. Aric : 1: 63-64
42. Villi : 5: 8: 26
43. Villi : 2: 2: 76-77

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of krishnan. Thus the lofty flags are imagined by villi beautifully[44].

Next comes the dust in this description The raising dust is imagined as motherland getting great disgust in living under the control of the tyrant king Turiyootanan and so raises upward to take holy bath in the divine Ganges and desires to live under the governance of the just and virtuous king Taruman.[45] Besides, the dust is raised like the mother land going to the celestial world in order to complain her distress and troubles to the devas[46]

Moreover, the royal parasol and the royal insignia resemble the five full moon in their pleasant shining and coolness,[47] and the brightened weapons appear akin to the Sun[48]. The elephants, horses, flags, crowns of princes and their powerful weapons are moving so closely to each other and this seems as though the sky is having mountains here and there.[49]

We have seen two sueh scenes in cintamaani also. The desert region gets rid of its usual nature and becomes the agricultural region due to the passing of the army. The royal white umbrella like kuncam, piccam and venkudai give shade and this seems to be the shade grove. The juice of the elephant becomes the pond full of water. While the army is march, the peacock, which is having sexual union with its peahen cries aloud with fear and the herd of dear with their calfs dreadfully run fast. This scene seems as if the juncle and mountain migrate from their living places.[50]

Thus the description of the various kinds of armies and their march is spoken of in epics and it gets a notable

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44. Villi : 2: 2: 86; 5: 8: 11, 13, 28
45. Villi : 5: 8: 29
46. Villi : 2: 2: 87
47. Villi : 2: 2: 78
48. Villi : 5: 8: 13
49. Villi : 5: 8: 14
50. Cin : 2170-72

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place in the features of an epic. Both Villi and Tiruttakka Tevar attain greatness in portraying this aspect in epic poe It gets literary value and merit and thereby it adds credit to these epics in their great sensation. Cilampu attains the greatness of portraying this scene in a realistic background. The march of the army in cilampu makes us belive that it might have happened during the age of cilampu. Like the description of the city, this description also gives credit to the epic cilappatikaaram. It further becomes one of the basic reasons for the success of this epic. But the later epics give much importance to imagination and thereby one can easily conclude that all these have not happened really.

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BATTLE

One of the most valuable features in an epic is the battle. This event must gets an important place in epics. It should not be treated as an ordinary one avoiding the elements like the wearing of the war dresses and weapons and entering in to the bed. Thus Dr. V. I. Subramaniam points out the epic events that are adopted in the western epics.[1] This theory applicable to the western epics is equally applicable to all the world epics. Though the epics Manimeekalai, Periyapuraanam and Ariccantira puraanam in TamiL are far from this rule other TamiL epics deal with this in a very grand manner. All the epics in TamiL speak of the war that happened between the good and the evil and at last the good has succeeded. No epic can treat or dercribe the battle in which the evil force wins. In the treatment of this scene, epics insist on a great truth that the good should succeed in the end, even if they narrate the success of the evil till then.

In cilampu the war is waged by king ceeran ceNkudduvan against the north kings especially the kings kanakan and vijayan[2]. The war with the followers of Utayanan and the army of king Piraaccootanan at uncai. When Utayanan abducts vaacava Tattai on the day of the bathing festival[3], the battles between Utaynnan and the hunters on his way to Koocampi[4], between Utayanan and the kings of caNkaa kingdom[5] and between Utayanan and the king Aaruni[6] are the notable battle scenes that occur in PeruNkatai. At five places the event 'battle' is spoken of in Cintaamani. At first king Caccantan is defeated by his unjust and treacherous minister

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1. Dr. V.I Subramanian — Kaappiyak katturaikal — pp 13-14
2. Cilap : 26: 188-247
3. PeruN : 1: 46: 4-76
4. PeruN: 1: 55: 112-153; 1: 56
5. Perun: 3:17:210-67;3:20:1-133
6. PeruN : 3: 27: 97-180
7. Cin : 262-90

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kaddiyankaaran, and he himself becomes the king of EmaaN-katam[7]. Secondly the army of KaddiyaNkaaran wages was with the hunters who have seized the cowherds of nantakoon[8]. Thirdy Ciivakan fights with the same hunters in order to recover the cowherds from them[9]. Fourthly the fight with Ciivakan and the suitors of Kaantaruva Tattai who are instigated by kaddiyaNkaaran, after the success of Ciivakan in the lute music competition with Kaantaruva Tattai held in her cuyamvaram is spoken of[10]. And finally comes the battle between Ciivakan the symbol of justice and good with Kaddiyankaaran who is the embodiment of injustice and evil[11]. Only the battle between the hero Tividdan and the villain Accuvakandan is narrated in Cuulaamani[12] The battle scene is more vividly and powerfully expressed with exhaustive details in Villi Bhaaratam than in the other epics in TamiL. We can definitely say that Villi Bhaaratam is an epic of battles. The basic and important event in this epic is the war between the paandavaas and the kauravaas called 'Bharata war'. Among the ten paruvaas in this epic the last five paruvaas consisting of 1654 verses, have been composed only to narrate this wars. Besides, the life of the Paandavaas is the forests and jungles in exile is mostly connected with the war During this time Viiman fights with giant Idimpan and kills him[13]. Also he wages war with giants like Pakaacuuran[14] Caraacantan[15], pundariikan and Cadaacuuran[16], with CaNkooranan[17], Manimaan and Caaleentiran, the chiefs of Lord Kupeeran[18]. with a wrestler at the capital city of king Viraadan[19] with Kiicakan[20] the brother-in-law of king Viraadan and the 'Upakiicakar'[21] and

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8. Cin : 433-38
9. Cin : 444-45
10. Cin : 774-821
11. Cin : 2223-309
12. Cuulaa : 1226-1468
13. Villi : 1: 4: 13-15
14. Villi : 1: 4: 55-62
15. Villi : 2: 1: 20-29
16. Villi : 3: 4: 11-20
17. Villi : 3: 3: 89-116
18. Villi : 3: 5: 13-64
19. Villi : 4: 2: 9-13
20. Villi : 4: 3: 73-82
21. Villi : 4: 3: 99-101

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with Tirikarttan[22]. Arccunan also fights with Cittiratan one of the gandharvas[23], Palaraaman[24] Lord Indra and other devas[25], God Siva in disguise as a hunter[26], Nivaata kavacar and Kaalakeeyar[27], and the Turiyootanaas who have seized the herd of cows of king Viraadan[28] and gets success. Moreover, the war between Krishnan and Cicupaalan is also one of the notable war descriptions.

All the wars that are spoken of in epics have more or less their own aim and purpose. The war of CeNkudduvan in Cilampu has two reasons. The one is to bring the auspicious stone from Himaalayaas for the installation of the idol of the chaste Goddess Kannaki. The second and the most important is to take revenge on the Aarya kings who have insulted the heroism of the TamiL kings. This is revealed by his own speech as given below.

'paala kumaran makkaL maRRavar
kaavaa naaviR kanakanum vicayanum
viRuntin mannar tammudun kuudi
aruntamiL aaRRal aRintilar aaNkena
ciiRRaN kondic ceenai celvatu.[30]

There are two main purposes of narrating the wars in peruNkatai. To recover his kingdom from king Aaruni is the foremost reason for which Utayanan wages so many wars. He fights on the side of Makata king Tarucakan against caNka kings who come to wage war with Tarucakan in order to get army support for his final war with king Aaruni. Secondly the supporters of Utayanan wage war according to the secret plan of Yuuki to take revenge upon king Piraccootanan who had caught hold of Utayanan treacherously by showing an illusory elephant. Here the political morality

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22. Villi : 4: 4: 17-18
23. Villi : 1: 5: 8
24. Villi : 1: 7: 81-82
25. Villi : 1: 8: 62-72
26. Villi : 3: 1: 97-112
27. Villi : 3: 2: 20-145
28. Villi : 4: 4: 48-102
29. Villi : 2: 1: 127-29
30. Cilap : 26: 158-62
31. Villi : 1: 5: 85-86

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that a treachery should be overcome by a treachery is insisted. The war of Tividdan and Accuvaka*n*dan is spoken of in cuu*l*aama*n*i, for thec elestial princess Cuyampirapai king Cuvalanacai gives his daughter Cuyampirapai in marriage to Tividdan and not to Accuvaka*n*dan and so the war takes place.

The war between Caccantan and kaddiyiNkaaran breaks due to the avarice to govern the kingdom. Moreover it reflects the evil of lust. The tyrant kaddiyaNkaaran who unjustly sizes the kingdom is to be destroyed and this is the basic reason for the final war. The other two wars that Ciivikan wages lead him to the final war and his victory.

The 'Bharata war' in Villi Bhaaratam also takes place only due to the avarice of Turiyootanan to govern the whole kingdom. Also it is revealed that the Paa*n*davaas are born to destroy all sorts of cruelties in the world[31]. When Tiraupati is born, the oracle reveals the fact that the princely races will be destroyed and that she will be the central point of the destruction.[32]

Epics thus portary the war-scenes which are all based on the desire to govern the kingdom, wealth and woman. More or less the battles speak of the destruction alone and thereby it can be concluded that insistance on perishable nature of human life is the central aim and purpose of portraying this battle-scenes in epics Besides it represents the doctrine that virtues or morality should be grown perishing immorality and evils.

Epic poets have adopted high imagination while they describe battle scenes. PeruNkatai alone speaks of the war fought with cunning and conspiracy. Some super natural events in the battle are treated in epics like Cuu*l*aama*n*i and Villi Bhaaratam. Besides iltusory war is also waged

23. Villi : 1: 3: 91

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dnly in these two epics[33]. The war of kadootkacan[34] and of Iraavaan with Alampucan[35] are of the illusory type in villi Bhaaratam. It is noted that kadotkacan fights by taking the form of mountain, wind, sea and fire.

Powerful weapons which are having divine powers are made use of in the war in villi Bhaaratam. The arrow Paacupatam that is bestowed upon Arccunan by God Siva as a result of his penance towards God Siva[36] his bow and arrow obtained from God Siva in order to destroy cayattiratan the murderer of his beloved son Apimanyu[37] the 'vaishnavaastiram' of Viiman which could destroy the illusions[38] the 'mookanaastiram' used by Arccunan to make the enemies unconsious[39], his spear given by God Krishnan[40] the javilin which is bestowed by God Tirumaal thrown by Pakatattan to kill Arccunan[41] the cudgel of cutaayu[42], the armour presented to Turiyootanan by Turoonar[43], the naaraayanaastiram of Acuvattaman[44] his paacupatam[45] and the weapon bestowed by God Siva[46] the, naakaastiram of karnrn[47] etc are the divine powered weapons used by various warriors in the battle of 'Bhaarata war'.

The illusory deity called candaveekai set by Accuvakandan by his miraculous power in Cuulaamani roles the mountain, burns it by fire and makes it ashes by pouring the water of the sea. Besides, she brings a big mountain to cover the world and makes it dark[48]. When Tividdan begins to wage war, the white-necked kite 'garuda' comes from the air and joins him as his vehicle[49]. In the fight between Tividdan and Accuvakandan arrows like serpent, kite, fire and rain and the discus

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33 Cuulaa : 1308-316; villi : 6: 4: 33-36
34. Villi : 6: 8: 17; 7: 4: 206
35 Villi : 6: 8: 18
36. Villi : 2: 1: 129
37. Villi : 7: 3: 57
38. Villi : 3: 5: 57
39. Villi : 4: 4: 101
40. Yilli : 7: 4: 89
41. Villi : 7: 2: 64
42. Villi : 7: 4: 32
43. Villi : 7: 4: 66
44. Villi : 7: 5: 37
45. Villi : 7: 5: 42
46. Villi : 7: 5: 7
47. Villi : 8: 2: 224
48 Cuulaa : 1430-32
49. Cuulaa : 1443

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are used. Besides, the arrows which make one sleep and wake up are also made use of in the war.[50]

The fights that have taken place in the sky are also spoken of in both the epics, cuulaamani and villi Bhaaratam. Tividdan by riding on the vehicle white-necked kite fights with Accuvakandan in the sky.[51] In villi Bhaaratam the fights of Arccunan with Nivaatakavacar and Kaalakeeyar, and of Viiman with caNkooraNan, cadacuuran, Maniimaan and Caa'eentiran take place in the air.

Both these epics speak of the interference of Gods and divine-beings in the battle scenes[52]. The interferences of Gods like Siva, Tirumaal and Indra are notable in villi Bhaaratam. Besides, the timely instigation of the oracle is also much helpful in the fights of Arccunan and Viiman to get great success.[53]

It is verily noted in Villi Bhaaratam alone that the celestials give praising words about the battles. This is not to be seen in other epics which are treated here. They greatly praise the war of Cuveetanan,[54] and the killing of Alampucan, by Viiman[55]. Fragrant flowers are sprinkled by them when Viiduman falls dead struck by the arrow of Arccunan and Cikandiyaar[56]. They adore highly when they happen to see the spear of God Tirumaal thrown by Pakatattan becomes a garland to Krishnan's neck, when he accepts it in his chest.[57] They are astonished to see the war of Apimanyu who fights valiantly by losing his one hand[58]. They uphold the battlefield of Arccunan,[59] the action of Krishnan who makes 'Cutayu' die by accepting his club thrown to kill Arccunan,[60] the war of Viiman who kills Alaayutan,[61] and

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50. Cnulaa : 1450-63 51. Cuulaa: 1444
52. Cuula ; 1430-32; villi : 1 : 8 : 63-72; 3 : 1 : 97-112
53. Refer 'oracle' treated in this book
54. Villi : 6 : 1 : 63 55. Villi : 6 : 9 : 27
56. Villi : 6 : 10 : 36 57. Villi : 7 : 2 : 64
58. Villi : 7 : 3 : 126 59. Villi : 7 : 4 : 23
60. Villi : 7 : 4 : 32 61. Villi : 7 : 4 : 204

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the war between Taruman and Karnan.[62] They are also very happy when they see the death of Ayiravaaku by Arccunan.[63] The celestials thus uphold the war of great warriors, and their words portray the war scene picturesquely as well as the great valour and strength of the Paandavaas.

Thus the illusory war, the divine weapons used in the war, in the war the sky, interference of God in the war and the praising of the celestials are the mythical elements that give the epics great and elevated sensation. These descriptive elements are more picturesquely portrayed in Villi Bhaaratam than in Cuulaamani. Also in Villi Bhaaratam the divine and miraculous powers of Krishnan and other divine beings are over powered and shadowed by the powers of the great warriors Viiman, Arccunan, Karnan Acuvattaaman, Vituran etc.

Cintaamani depicts the beginning of the war by worshipping the God.[64] In the war the right and virtuous path ls adopted in epics like cilampu, cintaamani and cuulaamani. Cilampu portrays the wandering of the warriors hither and thither without any fear by wearing matted hair, brown coloured attire of an ascetic, and the sacred ashes on their forehead. Some of them are harmless in the battle field in the disguise of saints who perform meditation as professional dancer and others. They are not harmed or injured by CeNkudduvan or by his warriors.[65] Cintaamani points out the just warriors who do not wage war against those who do not have equal weapons and also they are used to fight only with those who come and wage war.[66]

In Cuulaamani the just soldiers are wandering through out the battle field by saying thus: Those who are afraid may leave the field, the able heroes may come to wage the war; those who do not have a son may not fight; also the

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62. Villi : 8 : 2 : 79
63. Villi : 7 : 4 : 43
64. Cin : 778
65. Cilap : 26 : 225-30
66. Cin : 782

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virtuous men at arms do not make a quarrel with those who wink their eyelids, They are ashamed to see persons who show their back in defeat and dislike them[67]. But villi Bhaaratam portrays the war entirely in a different way.

Though the epic should highlight victory of the virtuous path in the battle scenes as a rule it is noted only in Cintaamani at the end of the two battle-scenes. At the end of the war between Ciivakan with the suitors of Kaantaruvatattai, the author reveals that the good must succeed, if the person of virtuous deeds throws even the betel leaf, it will act as a spear in killing the enemies; but at the same time the powerful arrows of the persons full of evil and sinful deeds will become useless.[68] Moreover at the end of the final war between Ciivakan and Kaddiyankaaran, the doctrine that the virtuous deeds must succeed is revealed through the words of the tyrant King KaddiyaNkaaran.

'nalvinai yudiyaniiraar nancunin amutamaakum
illaiyeel amutum nancaam innataal vinaiyinaakkam
KoLvalyaan ivanaienRum ivankollum ennaienRum
allana ninaittal cellaar aRivinaal periya niiraar[69]

Thus he reveals the above mentioned doctrine. Besides, he tells Ciivakan that if the ghee and the wick of the lamp are completely used, the light will automatically extinguish. Likewise one who behaves against all virtuous deeds, will have to lose all his wealth. This can not be avoided[70]. Here it is revealed that the success and destruction may depend upon one's good and evil deeds.

It is also referred to in Ciintaamani that the festival in honour of Lord Arukan is performed by making his idol in gold and giving presents liberaliy in order to deprive their sinful act of killing in the battle.[71]

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67. Cuulaa : 1279-80
68. Cin : 815
69. Cin ; 2314
70. cin : 2316
71. cin : 820-21

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The duel-war in the battle scene is not dealt with in Cilappatikaaram. It rests in the beginning stage in PeruNkatai. The battle between Kaantaarakan and kaadka-Pinkalar,[72] and that between Tarumatattan and king Aaruni[73] come under this category. Later epics Cintaamani, Culaamani and Villi Bhaaratam speak of the duel war mostly and vastly. The war among armies of the four kind becomes decreased in them.

In the war of Ciivakan with the suitors of his beloved Kaantaruva Tattai, first the war of Civakan's followers Teevatattan, Patumukan, Napulan and Vipulan and finally of Ciivakan is expressed. In the final battle the duel wars between Vicayan and Matanan, between Vicayan with Manmatan the son of Matanan, between Ulookapaalan and king Kaampeeli, between Napulan and the king of Makatam, between Puuranaceenan, one of the chief of KaddiyaNkaaran and Cinkanaatan and the individual wars of Puttimaaceenan, Teevatattan Ciitattan, Kovintan, Vipulan, Patumukan, the chief warriors of Nantaddan and Ulookapaalan, Calaniti and Ciivakan against others are spoken of in detail in a dignified and classified manner.

The same trend is followed by Cuulaamani in describing the war. The duel war of Ariceenan against Viyaakkirataran, of Kunaceenan against Intira kaaman, of Varaceenan against Kaamukan, of Arikeetan against Caarttuukalan, of Tuumakeetan against Cuvalanaratan, of ANkaara Veekan agains Teeva ceenan, of Cuvana keetu against Cadi of CiRiiceenan against Ciriipaalan, of Vicayan against the four brothers of Accuvakandan and of Tividdan agaiast Accuvakandan and the individual war of Arukkakiirtti are verily described. This type of duel and individual war is mostly adopted in Villi Bhaaratam too.

In these duels as well as individual wars, the great warriors boast of their strength and heroism and at the same time insult their opposers badly-and all these are referred to

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72. peruN : 3 : 27 : 129-32 73. peruN : 3 : 27 : 156-180

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in the epics PeruNkatai, Cintaamani, Cuulaamani and Villi Bharatam[74].

The destruction of the four kinds of armies the over flowing blood, the raising of the dust, the scenes of the headless trunks of persons, the happy mood of the devils and demons, the howling of foxes in great joy, the loud bustle of the musical instruments, the appearance of the royal umbrella and the flags are shown in the battle scenes as treated in all the TamiL epics. Villi gets the name as the authority of speaking about these elements in all aspects of literary value and merit

The battle-field reverberates with these sounds, the playing of the musical instruments like PaRai, conch, horn, drum, cymbal, muLavu, panai, pampai, small trumpet, and dong trumpet, iyamaram, oRRai, flute made of bamboo and vayir, the echo of the mountain, the loud bustle of the army and the trumpet of the fighting elephants.[75] The sound that is heard in the battle-field is compared to the roaring of the sea in PeruNkatai and in Cintaamani.

The general out look of the war-field is metaphorically portrayed in some epics to some extent. It is compared to the work of a peasant in Cilampu. It speaks of the war-elephant having tust as buffalo, sword as strict with goad, enemy warriors as straw of paddy-stalks, and CeNkudduvan as peasant,[76]

The army of Ciivakan is pictured as an elephant metaphorically. Here Ciivakan stands for the war-elephant, Napulan and Vipulan sighify its tusk, Nantaddan represents its pro

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74. perun : 3 : 20 : 91-119; 3 : 27 : 133-44; cin : 782, 2314-19; cuulaa : 1286-87; 1320–25; 1329-30; 1393-40; 1444-48; vill : 6 : 1 : 65; 8 : 2 : 136-39 etc

75. Cilap : 26 : 188-96; peruN : 3 : 27 ; 102-105; cin : 434, 777, 222; villi : 8 : 1 : 59

76. cilap : 26 : 231-41

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bosis, his four friends as its four legs, his three kinds fo armies the elephantry, cavalry and infantry stand for its three juice (matam) and the enemy kings as the herd of elephants.[77]

The horses cut down by warriors look as waves, the royal umbrellas as foam, and the elephants as banks and there by the army is spoken of in a metaphor as the sea in Cuulaa-mani[78].

In Villi Bhaaratam the battle-field is described as a river[79], the elephant as the bank of the river, the blood as its water and the drums peerikai which are floating on the flood as sluice—as the bride of Taruman[80]—the scattered ornaments from the army as marriage gifts, the mother land as bride, the badge made of pearls worn on the forehead of the elephants as pearl-box one of the marriage gifts, the liver of enemy as the ornaments of the bride worn on her forehead. The dead army of the four kinds looks like the mountain,[81] and the blood shed war-field seems to be the red-sky[82] and the red-coloured portion of the body of God Siva.[83]

Among the four kinds of armies, the actions of the elephants and the sights of these falling down dead are highly expressed, almost in all the TamiL epics. Though the epic cilampu refers to the four kinds of armies while describing the war of CeNkudduvan—the destruction of the infantry, the conical top of the chariot, the hinter and upper part of the pape of elephants, and the back of the horses—, it does not attain an excellent description.[84]

PeruNkatai denotes the various weapons like bow, arrow, vaddu, axe, pike, peacock's feather, conches, club, spear, sword,

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77. cin : 775
78. Cuula : 1396 (add)
79. villi : 6 : 1 : 72
80. Villi . 6 : 8 : 34-35
81. villi : 6 : 3 : 26
82. Villi : 7 : 4 : 49
83. Villi : 7 : 3 : 11
84. cilap : 26 : 211-20

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and Pindipaalam that are taken in to fight by the warriors of elephantry[85]. The warriors who get down from the elephants are compared to the Vidhyaadharaas who come down to the earth through the sky[86]. The proboscis of elephants which are cut down look like the portion of palmyra palam and its foot as the upper portion of 'udukkai' the small-drum. The tail resembles the part of the bow. The tusk which floats on the flood of blood looks as if the crescent moon appears in the red-sky[87].

The elephant pierced by numerous arrows is picturesquly shown in cintaamani as the mountain full of birds; the elephant which takes up the chariot wheel seems to be a mountain on which the sun sets down. The cut down proboscis which seizes the royal white umbrella looks as if the serpent catches hold of the moon. The flowing blood from the pierced elephant is akin to the red-coloured vermilion water-falls[88].

Epics Cuulaamani depicts the fallen elephant as the bank of the water tank, the crushed tusk as the pollen of screw pine flowers, the pierced discus upon the forehead of the elephant as the moon hidden behind the clouds, the stabbed pindipaalam on the elephants face as the peacock entering into mountain and the striking club as the falling lightning on the mountain[89].

Villi Bhaaratam pictures the fallan elephant more expressively than the other epics. The elephant which is immersed in to the flood of blood looks as if the elephant 'Kaceentiran' is caught by the crocodile.[90] The pierced elephant seems to be the wings of the mountain cut down by Lord Indira.[91] The elephant from which fat comes out apdears like the mountain Kiravuncam attacked by God Murukan,[92] and the Kuvalaiyaapiidam which is destroyed by God Kannan.[93] Thus

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85. peruN : 3 : 20 : 30-42
86. peruN ; 3 : 20 ; 55-61
87. peruN : 3 : 20 : 43-54
88. Cin : 2237-39
89. cuulaa : 1396-1401
90. Villi ; 6 : : 25
91. Villi : 6 : 3 : 25
92. Villi : 6 : 3 : 27
93. Villi ; 6 : 6 : 25

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the mythical events are connected with the description of the falling elephants in the battle.

The cut-down proboscis leaps in the flood of blood like the fish vaalai in the water,[94] and the serpant.[95] The tusk of elephant floating on the blood tank, resembles the crescent moon[96]; its forehead with the ornaments (badge) seems to be the lightning; its juice flows like the water flowing in a channel.[97]

Though the cavalry and the infantry are described both in PeruNkatai[98] and Cuulaamani,[99] they do not attain the greatness of the description of the elephant.

The flowing of blood in the battle-field is more descriptively given in all the epics. PeruNkatai denotes that the blood pores from the cut off head like the rainy clouds.[100] Epic cuulaamani speaks of the blood to a certain extent. The chariot passing through the sea of blood seems like a ship travelling through the sea. The weapon on the flood of blood looks like the back of the crocodile and the fish vaalai approaching the lotus. The blood which overflows from the headless trunk looks like the flame of the lamp.[101]

Cintaamani portrays the fighting of the warriors by standing in the flood of blood like the bathing of the fresh water in the river,[102] The floating legs of the warriors which are cut down appear like the swimming fishes in the sea.[103] The flood of blood is also compared to the red-attire of the mother land by which she covers herself revealing her dislike to see the cruel war.[104]

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94. Villi : 6 : 5 : 19
95. Villi : 6 : 3 : 25
96. Villi : 6 : 5 : 20
97. Villi : 8 : 1 : 50
98. peruN : 3 : 20 : 1–15, 25-29
99. Cuula : 1233-39
100. peruN : 3 : 20 : 75–79
101. Cuulaa : 1403, 1404, 1407
102. cin : 2225
103. cin : 2236
104. Cin : 2234

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Villi Bhaaratam pictures this scene as a pond,[105] as a red-sky,[106] as the surface of the sun[107] and as the red border of the attire, of the sea, of the motherland.[108] The elephants and others are destroyed by the eddy in the blood. This flowing blood is able to make the sea red in colour.[109]

The floating brain in the blood looks akin to the foam of the rainy water in the red-earth.[110] The broken white umbrella in the blood is likened to the bubbles from the red saffron water in which the women have taken their bath.[111] The fallen flags in the blood seems to be the fish ceel playing in the muddy water.[112]

The pierced warriors and their flowing blood appear to be the rainy clouds.[113] Their stabbed chests are expressed as quivers for arrows[114] The soldiers pierced by numerous arrows seem to be the hub and spoke of a wheel of a cart[115] Perunkatai and Cintaamani speak of the falling head of the men of war as the falling of the fruits of palmyra palm.[116] Their heads are cut down with their ear ornaments 'Kundalam' and this look as if the rain carries the lotus flower.[117] The fallen shoulders leap like the dreadful serpents when they happen to see the kite.[118] Their headless trunk dance and the devils and domens play the dreadful instrumental music.[119] This trunk is protrayed as a lamp in cuulaamani.[120] They whirl the sword with immence speed.[121] The oily part of fat comes from the heap of dead warriors and it flows as a water-fall from a mountain.[122] The dead and wounded warriors are thus pictured in epics.

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105. Villi : 8 : 1 . 57
106. Villi : 6 ; 5 : 20
107. Villi : 6 : 3 : 25
108. Villi : 6 : 8 : 36
109. Villi : 7 : 3 : 127
110. Villi : 6 : 5 : 21
111. Villi : 6 : 1 : 70
112. Villi : 8 : 1 : 71
113. Villi : 7 : 1 : 11
114. Villi : 8 : 1 : 63
115. Cin : 790
116. PeruN : 1 46: 20-22; cin : 2227
117. Cin : 780
118. PeruN : 1 . 46 : 23-24
119. cilap : 26 : 205-208
120. cuula : 1407
121. Villi : 8:1:52
122. Villi : 7:3:11

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In the battle-scene, spreading of the dust is spoken of in cilampu and peruNkatai only. The dust that spreads due to the speedy action of the warriors with bow, spear and kiduku and from the three armies the elephantry, the cavalry and the chariot, makes the tongue like parts of the bell and the conch adorning the elephant. not to move.[123] The mire which becomes red in colour by blood, and the dust spread due to the trapling of warriors look like a red-sky.[124]

The discharging of the arrows is also one of the notable descriptive features in the battle scene. The numerous discharged arrows are compared to the rain in Cintaamani[125]. They hide the sun-rays also[126], The arrow splits the armour of the bad-hearted princes, pierces through their chests and kills them. The string of the enemy's bow is severed and it appears like fishing hook[127].

In the battle-scene, the over enjoyment of the devils and demons, and the action of the owl and fox are the powerful descriptive features more or less spoken of in all the epics. The devils and demons are dancing by lowering their mop in the flood of blood containing oily part of the fat which drags the dead body[128]. They adore CeNkudduvan by the songs of 'Pinteer Kuravai'[129] They fully eat the meat and praise CeNkudduvan, 'the King of virtuous deeds to live long',[130] Cuulaamani refers to the demons who enjoy greatly by dancing tunaNkai and by holding the trident[131]. The warriors in Cintaamani feed the demon guests with their own dead bodies [132].

The interference of the demons in the battle scenes is well described in Villi Bhaaratam, They dance with joy[133]

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123. Cilap : 26:197-203
124. PeruN : 3:20:80-86
125. Cin : 779
126. 2232
127. Cin : 799-800
128. Cilap : 26:209-10
129. Cilap : 26:241
130. Cilap : 26:142-47
131. Cuulaa : 1428
132. Cin : 2235
133. Villi : 7:3:127

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and join with the headless trunks,[134] and play on the crowns of kings as musical instrbments.[135]

The foxes dragging the intestines in the fateful battle-field resemble the ferocious chained dogs.[136] The two genies fight with each other by taking the cut-down face of the elephant and they seem to be the God Vinaayakamuurtti who kills the 'kajamukaacuran[137] The kites fly in the air and hide the sky by becoming themselves as sheds.[138] The crows peck the eyes of the dead warriors and eat them[139] The foxes make friendship with the kites.[140] The dog seizes the heads cut-down from the body of the warriors and it looks like an animal having the head of human-beings.[141]

Thus the battle-scene in epics gets a prominent and most important place in description as well as in the theme. In all these epics, villi Bhaaratam alone attains perfection in portraylng this scene by using all kinds of literary embellishing·

134. Villi : 6:5:19
135. Villi : 6:3:26
136. Cin : 2242
137. Villi : 6:6:27
138. Villi : 8:1;55
139. Villi : 8:1:61
140. Villi : 1:8:54
141. Vill : 6:3:27

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CORONATION

The coronation scene occupies an important place in epics, because all are set in a political background highlighting the victories of a king. The victorious king annexes the defeated kingdom to his territory. His coronation would follow immediately. This is what happens in Ciivakacintaamani. In cuulaamani, the king celebrates his coronation after defeating his enemies. Ariccantira Puraanam as well as Villi Bhaaratam present a different picture. In the former, the coronation held without a war and in the latter, Villi, it is held before a war. In peruNkatai, though the actual coronation has not been referred to, it has been mentioned as ascending the throne. Therefore coronation in the strict sense of the term takes place in a remarkable way in Cintaamani, Cuulaamani and Villi Bhaaratam.

The coronation celebration in epics has mainly three stages, the coronation proper or crowning, the reigning and honouring. As shown in the chart at the end of this chapter, the coronation proper is further divided into ten elements. Cilampu pictures only 'the honouring' phase while villi Bharatam and Ariccantira puraanam speak of the coronation proper of crowning. The remaining epics namely PeruNkati, Ciivaka cintaamani and Cuulaamani narrate all the three phases.

PeruNkatai and cintaamani speak of the coronation proper of only five elements. Cuulaamani of four elements and villi Bhaaratam of eight elements. The first element in the coronation is the announcement of the crowning by sounding the drum. The victory of war in PeruNkatai is being announced to the people of the town and in the kingdom by beat of drum, placed on the back of a caparisoned elephant. The coronation day is likewise being announced well in advance by beat of drum in Cuulaamani. In Villi, an auspicious day for the coronation is chosen and the people of the city are being informed of this likewise.

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The second element in the coronation scene is the assembling of elders. PeruNkatai speaks of the assembly of the five great groups of the king's counsellors and the eight great bodies of the king's retinue in the royal palace. In cintaamani, Ciivakan is surrounded by the kings whom he has defeated, his four companions, his able brother, his maternal uncle and his foster father, on the day of his coronation after winning Kaddiyankaaran. The elite of the city and the aristocrats of the kingdom have also assembled there. All others are present except KaluLaveekan, the father of Kaantaruva tattai. The saints and ascetics assemble in the holy place, where the ceremony is to take place bringing the water from the holy rivers such as Ganges.

The playing of instruments is the third element of the coronation. PeruNkatai denotes the blowing of conches, and beating of drums and 'turams'. The holding of the royal white umbrella and the royal insignia is also described in PeruNkatai. When Ciivakan is crowned the divine musical instruments are played. In Villi, the coronation hall reverberates with the blowing of conches and the beating of drums.

The city is being colourfully decorated only in villi. The description about the ritual of bathing referred to first in Cintaamani, and followed in later epics. Ciivakan takes his bath in the water brought in 108 pots from the milky ocean. The act of taking bath is better described in Cintaamani than in other epics. The holy water from Indus and Ganges are brought in lotus shaped golden pots bp kings for Tividdan's bathing. Vidhyaadharas bring the waters from the water-falls in the mountuinous region, for his bathing. In Villi, Taruman is made to sit in a lion-faced wooden seat, made of Ficus recemosa tree, studded with the nine kinds of gems. Vyaasar and Taumiyan perform the royal bath of the holy water.

Cuulaamani alone mentions the wearing of the safety hread. The crowning is narrated in Cintaamani and epics of

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later period. PeruNkatai speaks of ascending the throne (kaddil ceeRutal) instead of the crownings. In Cintaamani Cutancanan salutes Ciivakan and wears him the golden crown. Tividdan is treated as Vaacuteevan and Vijayan as Palateevan and they are crowned in Cuulaamani. In Ariccantira puRaanam, Indra comes and conducts the crowning ceremony for Ariccantiran.

Crowning is followed by praising in all epics, peruN-katai being an exception to this. Here the praising by the citizens is noted before Utayanan enters the main gate of his palace. In Cintaamani, the celestial women (arampaiyar) eulogies Ciivakan's glories. The kings pay their royalty and salute him. The panegyrists pass before and behind him, pronouncing his titles and singing songs in his honour. Rituals are performed as ordained in the scriptures and the house wives sprinkle the saffron water or show a light in front of Taruman (Aaratti in Villi Bhaaratam.

Villi Bhaaratam alone speaks of the procession round the city as part of coronation celebration. This procession starts with the blowing of the three conches indicating victory, king's benevolence and the auspiciousness of the occasion, under the royal umbrella, accompanied and surrounded by kings, blessed by ladies who are sprinkling fried paddy and surrounded by his brothers. Taruman, goes in procession seated on a tall elephant of seven feet high.

Thus the coronation celebration begins with beating of drums and ends with a procession round the city in epics peruNkatai,[1] ciivaka Cintaamani,[2] cu*laa*mani,[3] Villi Bhaaratam[4] and Ariccantira Puraanam[5].

Reigning and honouring the valiant :

The reigning and honouring the valiant are the two other main phases, connected with coronation. The victorious

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1. PeruN : 3: 27: 216-20; 4: *1*: 14-25
2. Cin : 2360-68
3. Cuu*laa* : 1493-500
4. Villi : 1: 6: 3-6
5. Aric : 9: 70

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king rules the country after coronation. He never forgets to honour those who fought with him shoulder to shoulder and paved the way for his victory. Jain epics particularly PeruNkatai and Cintamani speak about these aspects. In Culaamani, only a brief mention is made about this. Cilampu refers to CeNkudduvan honouring his warriors and the brave ones who laid their lives for the sake of his victory.

PeruNkatai denotes Utayanan abolishing the tax burden imposed earlier by Aaruni after attaining independence. He also uplifts the conditions of the aborigins. The evils of falsehood, theft, murder, and treachery are completely done away within the country. The temples, the dwelling placesof saints, the temple of Lord Arukan the places inhabited by Brahmins, the gardens, the tanks, the bazaars etc, are renovated. The poor and downtrodder, the disabled and destitutes, the chaste women abandoned by their husbands are all protected with kindness. Many kinds of articles are brough and seen piled up in the palace. The agriculturists, the weavers, the merchants, the virtuous brahmins, the vedic priests, the artists, -all are assured of a life, free from fear, and attack. The God of Death has no work and becomes inactive. Righteousness and justice prevail in the country. The forests become fertile and tanks and rivers overflow with water. Thus the greatness of Utayanan and the prosperity of the people during his reign are spoken of[6]

The salient features of the rule of Ciivakan who is seated in his throne in his Assembly Hall like the sun, is described exquisitely; what were hitherto, prisoner's cells are converted into holy places. Tax relief is given for 16 years. Tax-free lands are being given to prahmins, astrologers etc, as usual. Those who lost this during the tyrannous rule of Kaddiyan, get back two times of what they had previously. Drums are beaten and people are being exhorted to live free from hunger, enmity and diseases. Those who have lost their eye-sights, those who are afflicted with death after putting up

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6. PeruN : 4: 2: 1-60

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a valiant sword fight, those who were dead along with their sweet harts and those who were praised by the warfield witches. Those warriors who were victorious after killing the enemies, those who had a dip in the river of blood shed by the falling of charioteers, those who chucked off the heads of the enemies and dominated in the warfield and those who were grieviously injured in their chests are all being presented with the golden flower of victory (vaakai malar).[9]

The act of honouring is portrared very elaborately and minutely in peruNkatai. Utayanan who defeats Aaruni honours his followers, relatives including his wife and the elephant pattiraavati.

He embraces Varudakaaran and honours him with words of praise. He gives him not only the elephant rode by him and the Jewels worn by him, but also the articles, promiscd to be given to Varudakaaran by Aaruni. When he (Varudakaaran) pretended to be a friend of Aaruni, he is very much impressed by his act. Tarumatattan gets ten vallages as required. Utayanan performs the last rites to those who laid their lives in the war and invokes the blessings of God for the sake of others to have a happy and peaceful life.[10]

The celebration lasts for seven days. He presents his ring to Urumannuvaa while surrounded by brahmins, Attikoocar and his two consorts and other dignitaries with the announce ment: Let this gentleman be our commander-in-chief. Over and above this he offers some villages which have a perennial income worth thousands of gold coins, horses, elephants, chariots and other things. He also gives Raacanai, the maid of Patumaapati in marriage to him and makes him the king of the cities of Cayanti and Ilaavanam.

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7. Cin : 2371-77
8. C.uuaa : 1502-24
9. Cilap: 27:25-47
10. PeruN : 4:1:3-31

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Yuuki gets the country of Cooti. Idavakan gets a mountainous region of fifty villages comprising places like Munaiyuur. He also gets a lot of tax-free lands. Vayantakan gets eleven cities along with a daily income of thousand gold coins. He is also accommodated with Utayanan. Icaiccan gets many villages as gift.

Utayanan rewards the warriors for helping him in the abduction of Vaacavatattai. Caatakan gets the title 'peruNkuyam' as a reward. Aatittiya Taruman a great warrior gets a village. The family Cattiyakaayan, the warrior who laid his life in war gets valuable rewards.

He gives his mother a fertile country to be given by her as charity. Vaasava Tattai and Patumaapati his two consorts get assets enough for their life time which is called as 'Teevi virutti'. The servant maids are also divided equally between them[11].

Pattiraavati, the elephant which was of immense help to him is honoured in a different manner. A building is erected in the mountainous region in memory of the great animal wherein a life-size figure of that elephant is installed and arrangements are made there for the offering of worship during day and night. Feeding centres and watering sheds are opened to mitigate the hunger of travellers. The entrance of the royal palace is named after Pattiraavati and the figure of the elephant is painted there. The temple of Pattiraavati is to have festival during all months, servant maids are appointed exclusively for the temple and also charitable endowments are set up. Tax-free lands are given for this purpose also.[12] Thus peruNkatai speaks in detail about the honouring.

In Cintaamani, Ciivakan who worships Lord Arukan creates an endowment for the Arukan temple so that a lamp may be lit there eternally. For this purpose he gives hundred

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11. PeruN 4 : 9 : 1 - 70 12. PeruN : 4:3:14-46

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villages, four crores of gold coins, hundred elephants and hundred chariots. Ciivakan's foster father Kantukkadan gets the kingly order and the country. His foster mother Cunantai gets the title of the Queen. Nantaddan is made the prince. Napulan and Vipulan are married to the daughters of chieftains who get back the kingdom Ciivakan gives the old kingdom, the 'Eenaati' ring, other gifts denoting the highest insignia and also some title befitting their worth and service to his bosom friends. All those who have worked for Ciivakan get enormous wealth given by ministers. The kith and kin and those who were responsible for his upbringing are presented with invaluable gifts including five villages fetching an income worth thousand gold coins a day. Those who were trained under him in the art of war are also amply rewarded with chariots, horses, elephants and wealth.

His maternal unkle Koovintan gets all that was due to KaddiyaNkaaran. Cutancanan is also honoured by consecration in a temple built for him and where his idol, made of gold is installed. That temple also derives its income from endowments created for the purpose. The life history of Cutancanan is written as a drama and it is arranged to be played every where. An elevated structure is put up beneath the banyan tree where Ciivakan used to play earlier. It is decorated with fragrant garlands and is made a resting place for cows. All his eight wives are proclaimed as queens. They get a life-long income from properties worth five and a crores of coins. They also get a daily grant of thousand gold coins towards their maintenance. These gifts are made in the form of tax-free lands which fetch the above-said income. Thus the act of honouring as done by Ciivakan is picturesquely portrayed in Cintaamani.[13]

Tividdan erects separate temples for the conch (caNku) and divine wheel (cakkaram) which he got. He also makes Cuyampirapai his queen. These are the two acts of honouring

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13. Cin : 2564-77

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seen in Cuulaamani.[14] Other aspects of honouring found in other Jain epics are absent in Cuulaamani.

Thus the king who wins a war celebrates his victory by wearing the crown first, then by taking over the administration of the country and by hououring those who were responsible for his victory and who stood with him steadfast through thick and thin. These three aspects form an important part of an epic and it has more or less become an epic convention. These elements can be invariably seen in a greater degree in Cintaamani closely followed by peruNkatai-

14. Cuulaa : 1505, 1550.

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I CORONATION

S. No.	Epics	1 Beating of drums	2 Assembling of elders.	3 Playing of Instrument etc.	4 Decoration of the city.	5 Bathing.	6 Wearing of the safely thread.	7 Crowning.	8 asending of the throne.	9 The praising.	10 Procession.	Total	Total	II Reigning.	III Honouring.
1	Cilappatikaaram	—	—	—	—	—	—	—	—	—	—	Nil	I	—	/
2	PeruNkatai	/	/	/	—	—	—	—	/	/	—	5	7	/	/
3	Cintaamani	—	/	/	—	/	—	/	—	/	—	5	7	/	/
4	Cuulaamani	/	—	—	—	/	/	/	—	—	—	4	6	/	/
5	Villi Bhaaratam	/	/	/	/	/	—	/	—	/	/	8	8	—	—
6	Ariccantirá puraanam	—	—	—	—	—	—	/	—	—	—	I	I	/	/

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TECHNIQUE OF NARRATION

Epic poets have adopted different techniques in epic narration to give great force and excellencies to their classical works. The techniques differ from poet to poet according to the inspiration and imaginative power of the author. Amongst the many techniques, flash back, repetition and dramatic irony are the three mainly spoken of in epics. C.M. Bowra, a master of West Heroic poems, puts forth simile, flight of birds, dreams and repetition as techniques of narration of a heroic poetry[1]. All these are adopted and vividly described almost in all the TamiL epics. Dramatic irony, one of the main techniques treated in Cilappatikaaram does not get a prominent place in other TamiL epics. Other techniques like flash back and repetition are picturesquely treated in all.

FLASH BACK

The Western epics begin with the middle of the story which is the most emotional and highly important part, and so it is very essential to use this technique to arrange the events which have already happened, for the circumstantial needs in the epic narration. The Indian epics narrate some events which have already happened, and foretell the events which are to happen.

Dr. V. SP. Manikkam holds that an epic poet must have to keep his thought till the end, if it is to give greatness to that portion.[2] Just like this, if an event is to give grandeur to the later portion of the epic, the poet has to wait and reveal it in time, eventhough it happens earlier. Such narration adopted by epic poets is called flash back technique.

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1. C.M. Bowra - Heroic Poetry-p.254-91.
2. Dr. V.S.P. Manikkam – kampar-p.87

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IlaNkoo has utilized this technique in his work only at two places. He compiles all the good qualities of koovalan, the hero, who is to be murdered immediately. Upto this we have seen Koovalan more guilty than having good qualities. He is the man forgetting his young wife for a long time; he blames Maatavi, the good-hearted and the most beloved one as a symbol of falsehood Moreover, he makes kannaki walk beside him on the deserted area on the way to Madurai and thus he gives much troubles to kannaki, his chaste wife. If such a Koovalan is to die, no body will take pity on him. So the poet reveals all the good qualities of Koovalan to earn the pity of the readers for his hero. It is one of the main techniques adopted in tragic poems. The good qualities of Koovalan are as follows.

He grants lot of his wealth to those people of Pukaar at the naming ceremony of his daughter Manimeekalai. He doesn't care for his own life and saves the life of a good old brahmin who is coming to receive presentation, from the mad elephant. On another occasion he relieves the great sins of a brahmin woman by giving a lot of wealth and helps her to join her husnand. He is ready to sacrifice his own life in order to save the false witness from the genie 'catukka puutam'. But the genie doesn't great his request, dashes and devours the sinner in the presence of Koovalan. Koovalan while seeing the great grief of the old mother of the sinner, goes on with her, pacifies her and feeds her and her relatives. Thus the generosity of Koovalan is revealed by his act of good deeds while he lives with Maatavi. All these events are told by Maadala MaRaiyoon[3]. Here the poet upholds the character Koovalan to sublime level and thus he makes the readers pity Koovalan for his tragic death and thus the author has succeeded in narrating the poem in a real tragic tone.

3. Cilap : 15:20-90

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The second one of these techniques is also narrated through the same old brahmin Maadalan. When Koovalan is dead, the author leaves the narration of the acts of other characters who are closely connected with Koovalan's life. But critics say that each and every character in an epic should be elevated to its natural end. So he goes on speaking about the characters who are left in the middle and complete their roles by using this technique. Maatari, who gets Koovalan and Kannaki as refugees, sets fire to herself and dies due to the loss of her refugees. Saintly Kavunti who had led the hero and heroine to Madurai, performs strong penance without taking food and puts an end to her life, thinking that her action has ended their lives. Thus the previous deeds that have happened as Madurai are explained. Next, Maadalan goes on continuing his speech and reveals what has happened at the city of Pukaar also. On hearing the tragic end of Koovalan and Kannaki through Maadalan, their mothers die due to the sudden shock. Their fathers become Buddhist and Jain ascetics es pectively. Both Maatavi and her beloved daughter Manimeekalai adopt an ascetic life in Buddhism. Thus all the charaeters are elevated to their natural ends, through the use of this technique[1].

Epic PeruNkatai begins with the riding of Utayanan on the elephant in a procession after subduing the mad elephant. Some of the incidents of the previous story are narrated through this technique.

Yuuki after arriving at the city Pudpakam reveals to Idapakan how the elephant Nalakiri became frenzy. Here some past events are revealed to the readers. Piraccootanan cunningly captures Utayanan as a prisoner. To take revenge upon, his cruel act of Piraccootanan, Yuki, the minister and friend of Utayanan, spreads out the news that he is dead and lives

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Ibid : 27:70–110

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at uncai in disguise. On a night he makes the elephant to become frenzy by using a medicine.[5]

While Utayanan with Vaacava Tattai and Kaancana Maalai is resting under the shadow of a tree called Ilavam (silk-cotton tree) after the death of the elephant Pattiraapati, on the way to Koocampi, the above cunning act of Piraccootanan is revealed by a simile. Here the author compares the darkness of the shadow of the silk-cotton tree 'Ilavam' to the darkness of the jail where Utayanan was imprisoned. From this occasion the epic poet reveals the past event that Utayanan was captured as a prisoner by CaalaaNkayan, the chief of king Piraccootanan by snowing the illusion of the divine elephant that Utayanan has lost.[6]

Thirdly, the birth of Utayanan is also explained in the same technique. Uramannuvaa, while pacifying Utayanan for his deep sorrow due to the false news of the death of Yuuki refers to his birth.

The pregnant mother Mirukaapati is seized by a bird called cimpul (saraba) through the sky, thinking her as its meat and it places her in a hermitage where her father, the ascetic dwells. There she begets a male child on an auspicious day. Ceetaka Muni takes the child and his mother into his hermitage and names him as Utayanan, because he was born at the time of sunrise. There Utayanan grows with a boy Yuuki, a son of saint Pirama Cuntara Munivar. This saint gives a divine lute (yaaL) to Utayanan. Besides he gives his son Yuuki as a refugee. Both Utayanan and Yuuki learn ethics, songs and playing on the lute. While Utayanan is playing on the divine lute, the divine elephant comes there and remains with him. On this occasion king Vikkiraman, the son of saint Ceedaka Muni, enters there, takes his sister's son Utayanan and crowns him as king of Yaadhavas. After that king Cataanikan, father of Utayanan enters the hermitage

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5. peruN : 2:9:36–45 6. peruN : 1:54:131-34

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of saint Ceedaka Muni and knows the fact that his son and wife are living at the city Vaicaali of the kingdom of Vikkiraman. Thus the birth of Utayanan and his relationship with Yuuki are described through the flash back technique.[7]

Fourthly the life of Vaacava Tattai after she was separated from her beloved husband Utayanan is narrated in this technique. It is told by Caatakan to Urumannuvan. The events are as follows:

Yuuki, Tattai and Caankiyattaay leave Utayanan, proceed in their journey and reach the hermitage after passing through the deserted areas. They rest there for some days and then go to the city Canpai where Tattai lives for sometime with the merchant Mittirakaaman's wife. Then Tattai is kept in disguise in the palace of the petty chieftain Varuttamaanan at the city Pundaram. As the petty chieftain is disturbed by his brother Iravivarman in war, they leave the city and enter his mountainous fortress. While they are living there, Yuuki knows all that have been done by Utayanan, his success in war and his ascending the throne. So he decides to unite Tattai with Utayanan and sends him as a messenger. Thus Caatakan explains another portion of the epic story[8]. This narrntive technique gives diversion to the epic and thus avoids the monotony of continuously narrating the deeds of Utayanan.

Fifthly, while expressing the lassitude and longings of the pregnant Vaacava Tattai, this flash back technique is used to reveal the story of the 'Yakshaa'. Here a past event, wherein the yaksha appearing and giving his grace to Utayanan is noted.

In this past event, Utaynan and his followers go for a hunting. There they suffer due to thirst and rest under the shadow of the tree 'palaacam'. Then the yaksha appears and they all worship him. They also tell him that if unavoidable

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7. peruN : 2: 11: 66-171
8. peruN : 4: 4: 55-84

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troubles come forth, they will think of him for help. Hearing this, the Yaksha denotes that he is the one who pays his homage to Lord Kupeeran daily and that his name is Nancukan and that if they think of him with great affection and love, he will appear before them by the help of his spiritual knowledge 'Ootinaanam! Then he teaches them a spell and goes away[9] This past event told here enlightens the way to fulfill the lassitude and longings of Tattai. Thus in peruN-katai this flash back technique is used to explain the past events of the story.

In Cuulaamani only in one place this technique is used. The poet continuously narrates the events from the killing of the tiger by Tividdan up to his marriage with Cuyampirapai. After the marriage function is over, a Vidhyaadhara comes from the celestial world and informs Cuvalanacadi that Accuvakandan is prepared to wage war with Tividdan. Cuvalanacadi asks him what had happened in the celestial world especially in Accuvakandan's Kingdom. The messenger goes on narrating the events that had happened in the celestial world after Tividdan had succeeded in his deed of killing the tiger.

The minister Arimancu, who, after hearing the success of Tividdan in killing the tiger, sends Arikeetu to Accuvakandan to inform him of the miraculous valour and great prowess of Tividdan. Accuvakandan insults Arikeetu that he fears much of knowing the least human power, and he orders his warriors to take Tividdan as a prisoner. At this time another one informs him of the marriage of Tividdan and Cuyampirapai. Stirred up by this, Accuvakandan, becomes furious and secretly consults his princily counsellors. Among them, Kanaka cittiran and Vaccira kandan urge him to wage an immediate war. Accuvakandon who is pacified by this consultation, then forms the assembly of counsellors and consults them secretly. Here Tuumakeetu, ANkaaraveekan Ariceenan,

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9 PeruN : 5: 2 : 8 68

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karudak Kodiyoon and CiRiiceenan stir up the feeling of fighting Here the process and methods of fight are also discussed.[10]

The author of the epic Cuulaamani thus uses this technique to narrate the events relating to the villain.[11] This flash back technique in Cuulaamani also has diversion in the narration and thus avoids the monotony.

In Cintaamani, while Ciivakan is at EemaaNkata puram, Nantaddan visits him. Ciivakan enquires of him the happenings at Iraacamaapuram after his leaving. In his answer, some past events are mentioned.

Putticeenan is stirred up with rage while hearing the imprisonment of Ciivakan by kaddiyaNkaaran and is roused to kill him and to set Ciivakan free. Teevatattan gives his opinion that it is better to kill the enemy KaddiyaNkaaran only after confirming whether Ciivakan is imprisoned there or not. Ciitattan supports Putticeenan. Patumukan informs that Nantaddan must be sent to pacify the great grief of Ciivakan's parents who suffer much due to the separation of Ciivakan. Also Nantaddan is asked to perform all the funeral ceremonies, if they die due to the grief. Nantaddan also opines to wage an immediate war with KaddiyaNkaran and so they all start to wage the war. At once they hear a love song of a bard. The bard sings that 'it is not the time for the coming of the hero who has been separated and that he will come in time'. Taking it as a good omen, the friends of Ciivakan give up their idea to wage war and begin to search for Ciivakan. Nantaddan first visits Kunamaalai who has suffered love-sickness, due to the separation of Ciivakan. Then he pays a visit to Kaantaruvatatti, taking himself an oath that 'if he doesn't see Ciivakan he will commit suicide. Then he enters the house; Kaantaruvatattai is singing and

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10. Ref. Secret consultation-p (This thesis)
11. cuulaa : 1134-87

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playing on her lute without any trouble. She shows him that Civakan is well at Eemamaapuram and causes him to go there with the help of her magic power.

Nantaddan thus clears the happenings at Iraacamaapuram after Civakan's leaving[12]. This narration reveals the love and affection of Civakan's friends towards him. Also it gives a continuity to the story.

The flash back technique thus gets a prominent and salient place in TamiL epics. This technique is used to enlighten the character of Koovalan as a great personality and to draw some other characters to their natural end in Cilappatikaaram. It is also used to cause the sentiment of pathos and it raises the epic as to the level of a great tragedy. But in later epics it is used only to give continuity to the epic story and to avoid monotony in the epic narration. In peruNkatai, this technique is used to know the earlier life of Utayanan which does not happen during the time of the events narrated in the epic. In this respect it is somewhat related to the Homeric epic, Odyssey. Though the epic Odyssey speaks of only forty-two days events, it compiles ten years events by using this technique. Like this, the story of peruNkatai begins with the procession of Utayanan and the love of Tattai on him but it relates his early life too.

REPETITION

Repetition is considered as one of the most important characteristics of a heroic poem by C. M. Bowra. He holds that in many heroic poems a passage is repeated almost word by word, very soon after its first appearance; but the poem does not lose its interest by being repeated. It seems to be a marked characteristic. A special type of repetition is that an action itself is repeated. The poet may do this to stress

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12. cin : 1748-59

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the emotional character of a situation or provide a contrast with something that is to come later. When the poet uses the repetition, he has to differenciate something between the first and the second accurance.[13]

Epics Cilappatikaaram, Manimekalai, PeruNkatai, Cuulaamani and Periya Puraanam in TamiL have this technique to a certain limit. The theory on verse like 'coltodarnilaic ceyyul' traced by TamiL grammarians may also be considered as repetition. Besides this, the 'mutal adukku; 'idai adukku' and 'kadai adukku' adopted in Cuulaamani and 'idai madakku' adopted almost in all the epics are also considered as repetition These poetic features are dealt with in another chapter.

In Cilampu, the words and lines are repeated while expressing the emotional feelings of a particular character. A girl who knows the murder of Koovalan runs to the streets of cowherds with great grief but she cannot express her feelings. While she tries to express, her tone is trembling greatly. IlaNkoo reveals her feeling by using this repetition.

"Collaadaal collaadaal ninRaal annaNkaikkuc
Collaadun coLLaadun taan.[14]

Here the doubling of the words expresses her most emotional feeling. Likewise the great grief, distress and anxiety of kannaki are expressed by her repeated words of utterance while seeing the frightened girl who is unable to speak being terrified.

"KaatalaR Kaankiileen kalaNkinooy kaimmikum
uutulai tooRka uyirkkumen nencanRee
uutulai tooRka uyirkkumen nencaayin
eetilaar conna tevan vaaLi yootooLii.

13. C.M. Bowra-Heroic poetry-p. 258-62

14. cilap : 18: 9-10

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nanpakaR pootee nadukkunooy kaimmikum
anpanaik kaanaa talavumen nencanRee
anpanaik kaanaa talavumen nencaayin
manpatai conna tevanvaaLi yootooLii

tancamoo tooLi talaivan varakkaaneen
vancamoo vundu mayaNkumen nencanRee
vancamoo vundu mayaNkumen nencaayin
encalaar conna tevanvaaLi yootooLi[15].

These repeated lines of kannaki's speech reveal her emotional and excited feelings. The words of the girl while answering kannaki also come in the same trend.

"araicuRai kooyil aniyaar nekilam
karaiyaamal vaaNkiya kalvanaa menRee
karaiyaamal vaaNkiya kalvanaa menRee
kuraikaLal makkal kolaikuRit tanaree[16].

Likewise in 'Uurcuulvari', the repeated words of kannaki like, 'Pendirum undukol pendirum undukol CaanRoorum undukol caanRoorum undukol, teyvamum uudukol teyvamum undukol[17], reveal her sentimental and excited feelings of anxiety. Here the epic is raised to the pitch of tragical treatment. Besides, some other repetitions are also used to reveal the sentiment of pathos in cilappatikaaram[18] This repetition of words and lines to increase the sentiment of pathos is not seen in epics with the sole exception of cilappatikaaram. There this kind of repetition is used only in rhythmic songs (varippaadal)

Not only the word, foot and line are repeated but also an action itself is repeated in TamiL epics. Five of the epi-

15. Cilap : 18 : 12-23
16. Cilap : 18 : 25-27
17. Cilap : 19 : 51, 53, 54, 56, 57, 59
18. Cilap : 19 : 10-13; 73-74

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sodes are repeated in cilappatikaaram The first one is of the praising of koovalan about his beloved wife kannaki[19]. Amongst the two praising words of Koovalan, the first one is purely based on the emotional experience of him and not based on wisdom. The author of this epic himself denotes these words as 'kuRiyaak kaddurai' and 'ulavaakkaddurai' And at the same time the second one of his praising comes from his personal experience and knowledge This shows the development of Koovalan's character from giving much importance for emotional feelings to personal experience and knowledge.

The second repetition used in cilappat kaaram is about the genealogy of Maatavi[20] It comes in 'araNkeeRRu kaatai' and in 'kadalaadu kaatai'. In the first one it is referred to that Maatavi belongs to the line of Uurvaci who was cursed along with the son of Lord Indra by saint Akattiya Munivar. In the next one, the genealogical story of Maatavi is spoken of elaborately. Here the reason for her curse is explained It is mentioned that Uurvaci dances out of tune at the court of Lord Indra, resulting in the loss of purity of the lute of Naaratar, and so the saint Akattiya has cursed her. Uurvaci begets the birth of Maatavi, one of the ancestors of the present Maatavi and this is also spoken of in Cilampu.

The third repetition in Cilampu is of the history of the history of the genie Naa*l*aNkaadi puutam which was taken to to Pukaar.[21] In 'Intira viLavu uuredutta Kaatai', it is mentioned that it comes to Pukaar by the order of Lord Indra to avoid troubles to King Mucukuntan. But Kadalaadu kaatai speaks of it a great extent. Here it is noted that Lord Indra's capital City was protected by King Mucukundan in the absence of Lord Indra. At that time the Asuraas who are

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19. Cilap : 2 : 73-81; 16 : 79-81
20. Cilap : 3: 1-7 ; 6:18-24
21. Cilap : 5: 65-67; 6: 7-13

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unable to stand before him in fight, send a magical arrow to pierce his heart the genie appears and removes the magical power of the arrow.[23]

Next in this category comes the story of Teevanti. The first is narrated by the author while the second is by Maadalan to CeNkudduvan. There is no change in the narration but the second one is briefly narrated.

The first repetition in Cilampu is of the penance of Manimeekalai.[22] It is told to CeNkudduvan by Maadalan in 'Niirppadai kaatai' and by Teevanti in 'varantaru kaatai'. Cenkudduvan who is well aware of the ascetic lives of both Maatavi and Manimeekalai through Maadalan, asks Teevanti about the same as an unknown man,[24] while AdtittooLi cries aloud denoting the ascetic lives of Maatavi and Manimeekalai.[25] Scholars consider it as a fault of the poet to produce such a character. But as a King, it is essential for him. It is his duty to know the fact by due probe. So this repetition clearly depicts the political talent of CeNkudduvan as well as I/aNkoo. Also it reveals the mind of Maadalan and Teevanti, who are the interpreters of the information about Maatavi and Manimeekalai. The information also is revealed with a slight change. Maadalan being an ascetic denotes only the ascetic life of both Maatavi and Manimeekalai who are removed of their beautiful tresses. Besides this, the pity of Teevanti for their asceticism is added in the words of Teevanti. Here Teevanti pities the beautiful damsel, Manimeekalai having charmful eyes, teeth, breast, chest, waist, the privy part, thigh and feet but leading an ascetic life instead of enjoying conjugal life. The pity felt by the King and the people of the city is also mentioned by Teevanti. From this, we can understand the mind and nature of Maatalan and Teevanti that are changed due to their life.

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22. cilap : 9: 5-40; 30: 73-87
23. cilap : 27: 103-108 30: 8-37
24. cilap : 30 : 35
25. cilap : 29 : 7

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News about the destruction of the city Madurai by fire is repeated by many. First the Sun God reveals to Kannaki that the city should be set to fire[26]. The Fire God tells her that he has an order to set fire to the city on the very day she was troubled[27]. The four kinds of genies on guard of the city Madurai refer to the fact that the city will be destroyed when the king acts unjustly[28]. Maturaapati, the God on guard of Madurai declares that there is a prediction long ago that the great city Madurai would be burnt and its King would be destroyed during the month of Aadi, the eightn day after the full moon falling on a Friday, at a time when the Pleiades and Aries should be in the ascendant[29]. Thus the same news is interpreted by four, of course with some change. The reason for this repetition is not clear. Eventhough it is interpreted by four, the fate of Madurai after its destruction is not told.

This technique of repetition is used in PeruNkatai at two places. The first one is about the deeds of Utayanan. Yuuki, while conversing with Idapakan repeats this which was already narrated.

The act of Utayanan who controls the frenziled elephant and rides on it, his love on Tattai, his ruthless act of having love with the harlot Narumatai and his abduction of Tattai on the very day of the bathing festival are mentioned[30]. This is repeated only to make known to Idapakan about Utayanan who was at Uncai.

Just like this, the way-ward events about Utayanan who leaves the city Uncai is repeated to Yuuki who does not know it. The death of Pattiraavati after passing a distane of five hundred leagues (Kaatam), the attack of the hunters, the coming of Vayantakan to him for asking help and his going

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26. cilap : 18 : 53
27. cilap : 21: 50-52
28. cilap : 22: 103-105
29. cilap : 23: 133-37
30. PeruN : 2: 9: 55-109

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to help Utayanan are all repeated by Idapakan to Yuuki[31]. Here Yuuki faints while hearing the words that the place where Utayanan takes rest is set fire to, by the hunters. This shows Yuuki's great love and affection for Utayanan.

In Cuulaamani, the kind and hearty welcome of Payaapati given to a celestial messenger Mariici is repeated by the same messenger to his king Cuuvalanacuti, in 'Ciya Vatai Carukkam', which is already explained in 'Tuutu vidu carukkam'. It is repeated only to create good opinion in the heart of Cuvalanacadi about Vijayan. Tividdan and Payaapati and to arrange an immediate marriage to Cuyampirapai with Tividdan.[32]

The repetition of events come at many places in Manimeekalai but they are not interesting to the readers. The previous birth of Manimeekalai, Maatavi and Cutamati is mentioned many times[33] and bore the readers. In the same trend, the news about Aaputtiran's mother is repeated in two places in one Kaatai[34] and it diminishes the literary taste of this epic. Besides, the story of Piilivalai and Nedumudik Killi is repeated at three places[35]. The information that Manimeekalai will be coming back after knowing her previous birth at Manipallavam is informed to Cutamati by both Goddess Manimeekalaa and the divine statue kantiR Paavai in the same Kaatai[36] These repetitions in Manimeekalai are disgusting to us and mar the interest of the epic.

In Periya Puraanam repetitions like the story of Appuutiyadikal and kuNkuliyak kalayanaar spoken of in 'Tirunaavukkaracu Cuvaamikal Puraanam' and the story of Murukanaar, CiRut tondar, Niila Nakkar, Tiruniila kanda yaaLppaanar, kulacciRaiyaar, MaNkaiyark - karaciyaar and NedumaaRar narrated in 'Tirunaana Campanta Cuvaamika

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31. PeruN : 2: 9: 121-189 32. Cuulaa : 579-91
33. Mani : 7: 98-110; 9: 38-53; 10: 20-74; 12: 15-17
34. Ibid : 13: 4-10; 72-79
35. Ibid : 24:25-74 25:176-203 29:1-13
36. Ibid : 7: 19-25; 7:98-108

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puraanam' are repeated in separate puraanams. In the same trend some other repetitions are also seen in Periya puraanam. But they give neither interest nor do they serve any special purpose except the narration of the stories in separate chapters.

We may conclude that repetitions in TamiL epics must have a strong purpose and must give more interest to the readers. Otherwise there is no use for them in epics. The purpose to insist on something again and to generate interest in readers are the main two qualities of a repetition and both these qualities have been treated only in Cilappatikaaram.

DRAMATIC IRONY

One of the most important aspects of a drama is the 'dramatic irony'. This technique of drama is used in epics called dramatic epics. It also becomes one of the requirements of TamiL epics. This technique is used to foretell the coming events. No prominent place is given to this technique in epics with the sole exception of Cilappatikaaram. In Cilampu it is used for many-sided purposes.

Usually there is a custom of blessing the bride and the bridegroom at the time of marriage. But in Cilampu, at the marriage of Koovalan and Kannaki, the beautiful ladies bless Kannaki, saying that her husband doesn't leave her that his embracing arms do not slip off and that they live without getting evil or grief.[37] This negative blessing foretell the coming separation of Koovalan, and kannaki's distress due to such separation.

Secondly, this dramatic irony is used in the second Kaatai in Cilampu while Koovalan is praising his wife's greatness. Here the author refers to the love of koovalan as 'tiiraakkaatal' meaning 'unvanishable love or affection' and so it foretells the affection of Koovalan to Kannaki is to be affected.

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37. Cilap : 1; 61-62

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Just like this, his love towards Maatavi is referred to as 'vidutal aRiyaa viruppu' meaning 'unavoidable wishfulment[38]. But this love has also decreased in the latter life of Koovalan and he leaves her. Besides this, he reproaches her as 'ca am punar kolkaic calati'[39] meaning one who used to speak always lie and 'aadal makal'[40] meaning dancer.

IlaNkoo while upholding the greatness of King Paandiyaa speaks of him as 'tiitu tiir ciRappin tennavan' meaning faultless king of the South, through the words of MaaNkaaddu MaRaiyoon. Besides, he praises him through the words of Koovalan too.

"Koolval uliyamum kodumpuR RakaLaa
vaalvari veeNkaiyum maankanam maRalaa
aravun cuurum iRaiteer mutalaiyum
urumun caarntavark kuRukan ceyyaa
ceNkool tennan kaakku naadena"[41]

Thus Koovalan on his journey to Madurai is praising high the just rule of King Paandiyaa. But unfortunately he is unjustly killed by the King whom he believes to be the symbol of justice. So his belief about king Paandiyaa foretells his death at the hands of the same king. Such kinds of dramatic irony are not so prominent in other epics.

The three techniques have thus become so popular in TamiL epics and they are considered as epic requirements. In using these techniques, Cilappatikaaram stands first amongst the TamiL epics.

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38. Cilap : 3: 174
39. Cilap : 9: 69
40. Cilap : 8: 109
41. Cilap : 13: 5-9

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DREAMS

Dreams play an important role in Tamil epics. For starting heroic poetry, they have played a prominent part according to C.M. Bowra. They not only add interes to the epics but also have varied advantages. They create a sense of testing or of issues which have to be faced. They are often brought in an important situations and they decide the course of action. There is of course something fatalistic in the idea hat dreams foretell the future and that it cannot be avoided, but such fatalism is comon enough among most people and s easily combined with a belief that a man normally shape his own destiny. So far as the story is concerned, the dreams helps to set the central theme in a prominent place and to prepare the way to the crisis and make it more impressive when it comes. Dreams need not necessarily be of disaster, though they often are, since their unearthly character is well suited to the blows of fate or circumstance. The forecast of coming events invokes both doom and mystery. The ways of the gods are strange and it is not for man to understand them fully, but, If he is wise, he will take the hints given to him, especially when they come in sleep, when his ordinary powers and relaxed and he is free to receive message from another world[1].

In ancient days dreams were considered godly and her interpretation as a divine art. Homer speaks of dream as a messenger of God. Socrates considers dreams to be divine admonitions that have to be obeyed.[2]

Our ancient thinkers have classified a man's state of consciousness into three stages. They are Caakkiram (alertness),

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1. C.M. Bowra — Heroic poetry —p. 291
2. Dr. S V. Subramanian – 'Studies in Tamil Language and Literature' —p. 7.

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coppanam (dream state), and cuLutti (deep sleep)[3]. The soul is also divided into five states viz. Caakkiram, coppanam, cuLutti, turiyam (the fourth state of the soul in which it is in the navel with the piraanam and is cognizant of itself alone), and turiyaatiitam (the transcendent fifth state of the soul in which it is in the muulaataaram and is cognizant of avicca alone). In these stages the soul is said to rest in the middle of the eyebrows, neck, heart and the navel. In the conscious state the soul will rest in the middle of the eyebrows and act through the body with the five senses. In the dream state the soul rests in the throat and acts through the body[4].

Thoughts while asleep are clear and vivid when compared to those when the body is awake. The reason is that when one is awake, his thoughts are disturbed and influenced by the surroundings, whereas this does not happen when one is asleep. The consciousness during sleep is explained as the dream by kaant.[5]

Both in life and literature we see that people derive satisfaction by experiencing things in their dreams which are not possible in reality. So dream can be said to be a substitute for reality These may be one's suppressed in reality. These feelings find an outlet in dreams.[6]

According to Rokhlin dreams appear only when sleep is not sufficiently deep.[7] Freud holds the view that dreams are wishfulfilments[8] But Maeder rejects this Freudian concept that all dreams are wishfulfilments.

In interpreting dreams symbolic and cipher methods are followed. Symbolic method envisages the dream content as a whole and seeks to replace it by another content, which is

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3. Ibid.
4. Dr. S. V. S. — 'Ilakkiyak Kanavukal' —p. 9
5. Ibid. 6. Ibid.
7. L. Rokhlin'—Sleep. Hypnosis, Dreamr' —p. 50
8. Freud — 'Interpretation of Dream's' —p. 165

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intelligible and in certain respects analogous Cipher method treates the dream as a kind of secret code in which every sign is translated into another sign of known meaning according to an established key[9]. These two methods may also be applicable to most of the dreams treated in TamiL epics.

Based on the time when one has his dreams, the consequences or result of the dreams were interpreted by the ancient TamiLs. They had a book named kanaap nuul (dream-book) for this very purpose According to this book if one had the dreams in the first part of the night, or second or third or last the dreams were said to become facts within a year, eight months, three months or ten days respectively.[10] The above thought is held by many scholars also.

Dreams have special role in the epics. Dreams, according to C.M. Bowra are used to forewarn coming events, as the beginning of the epic and to emphasise the greatness of fate. It is also used to help the characters to set into action, to reveal the nature of the character. Mostly dreams serve to inform the readers of the happenings to come.

In iClampu we have the occurrence of three dreams. 1. Kannaki's dream.[11] 2. koovalan's dream.[12] 3. The paandiyan queen's dream.[13]

Kannaki sees her husband and herself in her dream. She walks beside her husband holding his hand. They reach an unknown city. Here koovalan is blamed for an act he is unaware of. Koovalan suffers unjustly. Kannaki is not able to bear this injustice. She complains to the king. The king and the people suffer as the result of their hurried judgement.

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9. Freud Sigmund – 'The Interpretation of Dreams'—pp 9,10,11
10. 'Kanaa nuul' – nuuRpa. 2
11. Cilap : 9 : 45—53
12. Ibid : 15 : 95—106
13. Ibid 20 : 1 — 12.

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Both kannaki and koovalan later enjoy good fortune. This is kannaki's dream. This dream directly portrays the happenings that are to follow. Her dream does not come under Freudian methods of symbolism or cipher. It stands out. It is felt that Kannaki's dream shows normal clear state of mind.[14] This serves to inform that Kannaki is to suffer greatly in the future[15], since she has her dream in the 3rd part of the night.[16] Also it is to stress that fate is mighty[17].

She recollects this dream when she sees her husband's body in the murdering yard.[18] This forces her into action. The dream also helps Kannaki to realise and understand that can never have complete happiness with her husband.[19]

Koovalan's dream has connections with Kannaki Maatavi and Manimeekalai. Here the danger to behall koovalan and Kannaki is illustrated by symbols. Information regarding Maatavi and Manimeekalai are clear.

Koovalan is disgraced and he is stripped off his dress by a layman in a heavily guarded city. Koovalan rides over a pig. Later he reaches heaven along with Kannaki with full bliss. The Love God Manmatan (cupid) is disgusted when Maatavi joins a Nunnery. Maatavi converts Manimeekalai into a Buddhist priestess. These are the events that Koovalan foresees in his dream. He himself says that he had his dream in the middle of the night.[20] The dream is obscure and this reflects his nature and that IlaNkoo uses that method to

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14. M. ELilmutalvan— "Kaaviyattil Kanavu"—in 'Centamilc – Celvi' – cilampu : 39, paral : p. 449
15. A.Jebarathinam — "Cilampil Kanavu" — IN — Muruka Tanuskoodi's Silver jublee vol : p.86
16. P. Doctor Nazeemdheen — "Cilampil Kanavu",– IN — "Ilaveenil" vol : 1. p. 17
17. Dr. S. V. Subramaniam – 'Ilakkiyak Kanavukal' — p. 42
18. Cilap : 19 : 72 — 73
19. Ibid : 9 : 44
20. Ibid : 15 : 105 — 106

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stress that fate is great. According to A. Jebarathinam Koovalan's dream emphasises his death and forewarns him about the same. He in his previous birth is said to have wrongly killed CaNkaman a businessman, thinking him to be a spy. The sinful act in his previous birth and the effect of this dream make Koovalan tongue-tied and inactive when he himself is chased with the act of theft and convicted for death.[21]

Scholars feel that Koovalan did not have this dream when he was in the outskirts of the city of Madurai but on his way to the city. Koovalan tells kavunti that they can rest in the day and walk during the night.[22] He must have had his dream the previous day to this.[23] This dream is regarded as an outlet for his suppressed emotions and is said to reveal his mind.

The dream that the Paandiyaa queen sees is fully based on ciphers. The fall of the white canopy representing the justice of the king with the sceptre the, symbol of sovereignty, the ring with shiver of the judgment bell, the shake of the four corners of the world, the darkness engulfing the sun, the fall of the stars during the day time all these point out the danger to befall her and her husband. Hence they serve as bad omens. This dream must be in the early hour of dawn according to the dream book.

A. Jeparathinam considers this dream as the beginning of the pathetic drama that is to follow. Thus the dreams in cilampu help to forewarn the coming events and throw light on characters Koovalan and Kannaki.

Though Manimeekalai is regarded as the continuation of the epic Cilampu, it is clear that dreams do not have a pro-

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21. A. Jebarathinam — "Cilamil kanavu" - IN-'Muruka Tanuskoodi Silver Jublee vol. p. 86
22. Cilap : 13: 11-13
23. M. Shunmugam — 'Kavunti atikaL' — IN 'Journal of the Annamali nty. Vol : 16, 19, -1951, 1954

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minent place in Manimeekalai. If at all dreams occur they are insignificant and have no literary value or beauty. When Manimeekalai is born, Goddess Manimeekalai appears in Maatavi's dream and informs her of the greatness of the child's ascetic life.[24] Similarly in Koovalan's dream she repeats this while naming the child.[25] This dream proves the fact of Socretes-who considered dream as the advice of God and Homer's view that dreams are agents of God. There is no occurance of any one having a dream in Manimeekalai, though it mentions the word dream (kanavu) at many places.[26] Caattanaar has not exploited dream as a literary technique in his epic. This may be regarded as one of the reasons for the failure of Manimeekalai as an epic.

The author of peruNkatai employs two novel methods in portraying dreams. First he used dialogue in dreams. Secondly what one sees in reality is made to take place in the dreams and thus he tries to find out the true happenings. These are created with literary style. Another aspect to be mentioned here is that unaware of the happenings in reality persons fall victims to this dreams.[27] Dreams of Utayanan and Vaacavatattai take place here.

In Utayanan's dreams his divine elephant appears in the middle of the night and warns him that it wil leave him if anybody else rides on it besides him or if anybody ties him or Utayanan takes his meals before feeding the elephant.[28] At a time Utayanan forgests this warning and has an early lunch and true to the warning the elephant disappears. This is the turning point of the epic and the whole story is based on this incident.

Next he is in love with Patumaapati. But he dreams of Vaacavatattai.[29] This brings to light, his hidden love for

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24. Mani : 7: 37 25. Ibid : 29: 33–33
26. Ibid : 8: 20-22; 11: 101-106; 16: 102–103; 21: 109-110 27: 281–83
27. PeruN : 4: 7: 66 28. PeruNkatai : 2: 11: 117-119
29. Ibid : 3: 9: 149-183

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Vaacavatattai. Due to love his sleep is not deep. The rest of the dreams in Perunkatai also occur when there is not sufficient sleep. This supports Rokhlin's theory that dreams appear only when sleep is not sufficiently deep.

In the dream, Tattai's lock of hair is full of dirt and it does not have its usual lustre. Utayanan tells her, 'my faultless Tattai'. to relieve my sufferings did you come personally?

When hearing the lovely words of Utayanan, Tattai softly opens her mouth and replies thus. 'My heartful Utayna! Don't utter falsehood like the affectionate lover. Don't you remain separated from me like an unknown man?

Thus she replies and at once vanishes. He faints and pathetically mourns. "Tattai! Here is the man capable of finding you in this city. I have come here exclusively for the same!"

To this Tattai angrily retorts, "Don't lie to me. You love Tarucakan's sister Patumaavati. You wore her pearl necklace and enjoyed the sandal remaining she had left," and she moves away from there.

Utayanan pleads that he hears of Patumaavati's existence itself only through Tattai. He requests her not to test his true heart by her baseless suspicions. He bids her kindness and love for him. But she is gone and the whole place is lighted by the sunrise and the day dawns.

So this dream is seen at dawn. The dialogues are so artistic and the dream is well created by the author. This dream may be considered to have been the cause of the conflict between his conscious and emotional mind. In the end his emotional mind triumphs. He lies to Tattai in his dream when he tells her that he does not know Patumaavati. This is because in reality he does not want Vaacavatattai to know that he is in love with Patumaavati.

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When Utayanan narrates this dream to his friends Urumannuvaa and others, they advise him to forget Patumavati.[30]

Next we see Utayanan, unable to sleep as he is disturbed by the thoughts of Vvacavatattai. At last he falls asleep in the early morning and dreams of Tattai. At once his dream is interpreted. It reflects his yearning.

The giant, snake Aaticeedan is lying in the middle of the sea called paaRkadal' (milky ocean) beyond the four seas. On it rests a lion with well pointed horns and a white flowered garland. There is the most beautiful white lotus buzzed by the bees. With Lord Indra's blessing and Lord Kupeeran's compliments, a Goddess narrates the story of the flower to Utayanan and presents it.[31] This is the dream that Utayanan has.

Utayanan rushes to the Jain temple and offers his prayers to God Arukan. He then consults the Jain Monk and tries to find out the outcome of his dream. The monk tells him that his Tattai did not die in the fire as Utayanan things. She is alive and he will join her today. They will get a son. He will be the incarnation of all good virtues. He will conquer all the world and the Viccaatarar (celestials) world. The thousand white-petalled lotus stands for Vaacava Tattai. The white bull lying on it signifies Utayanan's son. The white sea (paaRkadal) lotus and bull are all white coloured and show that the rule and nature of the son will be a penevolent one.

Here the symbols seen in the dream are all interpreted symbolically. The dream here predicts the future happenings and also gives solace to Utayanan's distressed mind. Later, the girl he sees in his dream is explained as the elephant Pattiraavati[32].

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30. Ibid : 3: 10: 1-4
31. Ibid : 4: 5: 65-80 32. Ibid : 5: 3: 200-204

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Similarly Utayanan is longing for getting a child and he dreams of the same.[33] In his dream a girl appears and tells him that her king wants to see him. Utayanan wishes to go along with Tattai and accordingly the dream girl informs Tattai. Both of them enter Lord Kupeeran's court. Utayanan is seated on a throne with Tattai Lord Kupeeran presents them with a white lotus. In its inner petal a bull is resting. On it a chariot Chain is attached. In it a newly born child is placed. Upon the chariot a crown is embedded. The dream girl takes the crown and hands it over to Utayanan and then she brings them back to the earth Utayanan gives the crown to Tattai. She hugs it to her bosom and it pierces her and reaches her stomach. Tattai is shaken with fear by this. Utayanan's dream ends here. He consults a priest along with his wife. The priest tells him that he will soon be blessed with a child. The child will be a great warrior and there is no doubt that he will win even the Viccaataraas (celestials).

This dream is well detailed when compared with Utayanan's previous one. In the first dream the divine girl gives the white lotus, whereas in the second Lord Kupeeran himself gives it. Here, in the second one she gives only the crown to Utayanan.

Like Utayanan's dream, Tattai's dream is also connected with child birth.[34] An elephant as white as the clouds appears and it folds its trunk, enters her stomach and rests there. The musical instruments are played from the sky and the Devas bless her from above when she spits to elephant. To everyone's surprise it flies away with the help of wings it now has. It reaches the top of a mountain and swallows the sun. Thus she describes her dream to Utayanan. He pacifies her that it is similar to the one he had seen. This dream is also mentioned to be seen during the early part of the day.

An incident which one sees in reality is again visualised in the dream also. Vaacavatattai finds out Utayanan's

33. Ibid : 5: 1: 76-118 34. Ibid : 5: 1: 140-66

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attraction for Maananiikai. She informs Utayanan of her awareness; but tells him that she saw all this in her dream.

She tells Utayanan that he had enjoyed himself out on the dancing stage. He had a girl with him. Both of them made fun of the love letters that they had written to each other. Then he presented his ring on the little finger and left. "At this time I awoke" - she thus narrates.[35] A similar episode is seen to take place in Yacootara Kaaviyam also[36].

Some ideas about dreams are also reflected in PeruN-katai. Even the Deevaas can't attain what one sees in the dream.[37] The degree of evil of a dream is said to be reduced if one tells his dreams to another[38]. These thoughts are mentioned in PeruNkatai.

In Ciivaka Cintaamani Vicaiyai dreams twice.[39] Keema-cariyaar's[40] and Curamancariyaar's mother's[41] dreams are also mentioned in Cintaamani.

Vicaiyai has three dreams on the very day of her pregnancy of Ciivakan. She has her dreams at dawn. Mostly dreams in the epic are all said to occur during the early hours of the day.

Vicaiyai's dream is as follows. An Asoka tree falls down, with its flowers scattering all round the place. From it a small seedling is seen to germinate resembling the Asoka. It appears fit to hold eight garlands. It grows high.

After seeing the above dream Vicaiyai wakes up in the dawn washes her face and worships Lord Arukan, the Jain God. Then she offers her obeisance to her beloved husband with flowers and sandals. She tells him about her dreams. Her husband Caccantan replies to her the consequences of the

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35. Ibid : 4: 13: 192-202
36. Yacoo : 134
37. PeruN : 4: 7: 110
38. Ibid : 4: 13: 209-210
39. Cin : 219-26, 1909
40. Cin : 1506-507
41. Cin : 2075

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dream based on the dream book. This dream is a symbolic one and so it is interpreted in the symbolic manner. It denotes the fall of Caccantan, the birth of Ciivakan and that he will marry eight ladies. This is a premonition. The flowery trunk of Asoka stands for Caccantan, the germinating new seedling stands for Ciivakan and the eight garlands point out the eight wives of Ciivakan. This symbolic dream stands out from the symbolic dreams seen in PeruNkatai in one aspect. That is, there in PeruNkatai either the person who has the dream or even his close associates seem to have a role in the dream. But here neither Vicaiyai nor Caccantan nor any one has any place. This difference is worth mentioning.

Next Vicaiyai has her dream when she is in Yeemamaapuram. She dreams of Ciivakan's arrival. The outcome of this dream happens all atonce.

When Ciivakan leaves keemacari and on the very same night she dreams of his departure. Curamancari's mother dreams of a bond being dried of its water. This dream can be interpreted by the decoding interpretation. It denotes that Curamancari will shortly bid good-bye to her maidenhood and that she will be entering matrimony.

In Cuulaamani three dreams are mentioned. They are the one Payaapati has,[42] and the dreams of Cuyampirapai and Cootimaalai.[43] The last two dreams are connected with child-birth.

The king Payaapadi has his dream when he is resting on the river Amarikai, with his queens. He has it at dawn. This dream is narrated by an astrologer who visits his court. Even to-day this method is in practice. The one who had the dream informs his astrologer that he had one. The astrologer narrates both the events of the dream and its

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42. Cuulaa : 106-108
43. Ibid : 1707, 1730

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significance to him. In this method Payaapati's dream is decoded to him.

An elephant comes down from the sky and garlands Tividdan with a white flowery garland. Then it returns to its place. This is the dream Payaapati has. This dream signifies that a king from the world of Vidyaadharaas will come down and get his daughter married to Tividdan. Here the elephant personifies the king of the Vidyaadharaas, the white garlands denotes his daughter.

Cuyampirapai dreams that the moon passes through her mouth and rests inslde her stomach. Cootimalai dreams that at dawn the moon rises from her high thigh and lights the sky. Both these dreams point out that they will get a noble child.

In Villi Bhaaratam there is no mention of anyone having dreams. The Sun God has an intercourse with Piratai (kunti) and she begets a child. But he blesses her to become a virgin again. This incident is said to have happened like a dream.[44] In another place too a happening is mentioned to be a dream. On the 18th day after the war breaks out, Turiyootanan and his people are killed. Acuvattaaman is enraged by this and he tries to have his revenge on the Paandavaas. He enters the Paandava camp and kills Tiddattuuyman and goes nearer to the 'Upa paandavaas. They are asleep and are said to have seen Acuvattaaman as if he were in their dreams[45]. Both these incidents point out the short span of the dream and the vagueness of the same.

There is only one dream that occurs in Ariccantira Puraanam[46]. Ariccantiran, after hunting the divine pig sent by Vicuvaamittiran, rests in a grove with his wife.Here he dreams and wakes up in the dawn. In his dream his father goes to the celestial world with his human body. There the

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44. Villi : 1: 2: 73
45. Ibid : 10: 1: 12
46. Ari : 4: 89-96

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celestials trust him and he stays in the world of stars. Then Ariccantiran gets five ladies on account of his good fortunes and enjoys with them. He himself gives one of them to a priest. One, herself goes and joins with the same priest. Another one leaves him without getting food. The fourth one suffers for losing her sight. The fifth one remains with him. She does her duty properly for getting earthly as well as eternal pleasurers.

This dream symbolically represents the loss of his kingdom, capital city, wealth, relatives, coomrades, his son and wife. Further it foretells the good ending. Thus the minister Arukkakiirtti symbolically interprets the dream, according to the dream book.

In Periya Puraanam the dreams are mostly that of the God appearing before his devotees. In these dreams God Siva appears before his apostles and bids them to action. His appearance in the dream reduces their sufferings and helps them to over come their hardships. They are encouraged and directed to save saivism against the growing influence of Jainism. It also helps to consider that all are equal in the eyes of God and that He has not caste barrier.[47]

Thus some of the dreams in Tamil epics can be explained. Most of them serve mainly to forewarn the happenings to come. In literature dreams warn more of the evils than the good ones. Very few dreams serve as the messengers of goodwill. Dr. S.V. Subramanian feels that this shows that in real life people who suffer are greater in number compared to those who are happy and confortable.[48] Whether this is completely true is doubtful. In Cilampu Koovalan's dream and that of the Paandiya Queen's is a tragic one. Though Kannaki's dream is a tragic one, at the end of it she is blessed with eternal happiness. Dreams in PeruNkatai, Cuulaamani are all

47. Dr.S.V. S. Ilakkiyak Kanavukal — pp. 62–71
48. Ibid : p. 59

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good omens. In Ciivaka Cintaamani, though Vicayai's first dream is tragic the ending is a happy one. So it can be taken to be a good one. So it may be said here that except in Cilampu, the dream in other epics are all good and happy ones. In Cilampu except Kannaki's dream, there is no significant mention about the time, as to when the dreams were seen. But in PeruNkatai, Cuulaamani, and Ciintaamani the time is well indicated. These are mostly seen at dawn. Moreover the author doesn't fail to mention the mental state of the persons who have the dreams and also points out that they didn't have a deep slumber. This adds weight to the view that dreams come only when there is not sufficient sleep. There is a difference between the dreams of Cilampu and the dreams of the other epics. That difference can be seen in Cilampu, since the persons who had the dreams do not approach experts to have their dreams analysed and interpreted as per the Dream Book. This may be due to the efflux of time. Though dreams have been used as a literary technique by many, it can be said to be well employed only in Cilampu and PeruNkatai. In Cilampu Kannaki sees in her dream exactly what is to befall her in reality. Koovalan's dream is also similar. The dream of the Paandiyaa Queen is wholly based on omens. But dreams in Cintaamani and Cuulaamani are of the symbolic type and they are mostly connected with child birth. Thus there is a unity in diversity in employing the dreams in TamiL literature especially the epics.

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OMENS

Literature is the mirror of life, Poets, however, can fly, by their imaginative wings to a great level but their ideas are born only from the fundamental life of human beings. Epics give greater importance to idealism than to the prominence of realism, even-though they reflect the culture, civilization, habits and beliefs of the people of the respective periods of their composition.

The concept of omens more or less are based on the belief of the folk. It has been narrated as one of the techniques of narration in epic poems. C.M. Bowra classifies the flight of birds, as one of the narrative techniques in heroic poems. Birds of course are creatures of augury and their flight may foretell the future, he says[1].

The omens are of two types the good and the bad namely the auspice and the premonition. Some times it occurs in dreams also. Such dreams are called 'nimittak kanavu' which means dreams based on the features of omens[2]. The birds, lizards and the natural and unnatural events foretell the coming events as omen. Those who intrepret the omens are called Nimittikar Cootidar, and kaniyan. One who tells the coming events with the help of the screams of birds and lizards may be called 'Nimittikar', the other who foretells the future by calculating the planets is called cootidar and the last one kaniyan is the person who prophesies the coming events by reckoning the time. But this definition is vague and not apt.

The omen is called pul and nimittam in TamiL. The word pul means bird and so the custom of knowing omen seems to have originated from the flight of birds. Later the word pul includes some other omens also says Dr. S. Vith-

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1. C. M. Bowra—Heroic peetry—p.283.
2. Dr. S.V. Subramaniam, - Ilakkiyak kanavukal-p.37

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yananthan[3]. In caNkam poems, it is well known that bards have seen the auspice when they start for a journey to receive prizes from the Kings[4]. Also to hear a good word 'Virucci' by an unknown person when one is in a critical situation or to start his deeds, is very familiar in CaNkam literature[5]. This tradition is not seen in TamiL epics. The bracelet becoming too light round the woman's wrist is considered as a auspice in caNkam poems[6]; but this is unknown in epics as well as in later literary works. The lizard omen is also known in CaNkam poems[7]. The flying of the bee in the mid-clay, the screeching of the owl, and the extinction of a burning lamp at night are all known as premonitions[8]. It is also belived that the King of the nation will die when the star falls down in the day[9]. Thus in CaNkam literature both the good-omens and this premonitions are spoken of.

We can classify the omens in TamiL epics into two, the birds omen and others. Cilampu treats both these omens. Both types of astrologers who foretell the future by calculating the time and by looking at planets are mentioned by I*l*aNkoo. PeruNkatai also mentions both the good and bad omens. Cu*l*aama*n*i and Villi Bharatam do not speak of the omens concerning birds. Cintaama*n*i speaks only of the omens of birds. The later Ariccantirapuraa*n*am has no such reference of any type of omens. None is there in Cilampu and Villi Bhaarattam interpreting the outcome of omens. The results of omens are explained by some one mostly the hero or the astrologer. It gets a more prominent place in Cu*l*aama*n*i than in any other epics in TamiL. Just like fate in Cilampu, omen becomes the basic feature of the epic action in Cuu*l*aama*n*i.

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3. Dr. S. Vithyananthan – 'TamiLar caalpu' - p. 173
4. Malaipadu : 64-66; 446-48. 5. NaR ; 65.
6. Ain : 218: 2; puRam : 280 : 6-7.
7. NaR : 98 : 1-7 8. puRam : 280: 2-5
9. puRam : 229 : 11-22

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Omens of birds are of two types, the auspice and the premonition and both are available in Cilampu. The black bird Kaari cries and foretells the villagers that their herd of cows is about to be seized by the hunters[10], while it presages, the hunters about their victory[11].

This kind of omens has been set forth with an exhaustive description in PeruNkatai. The hunters see the dead elephant Pattiraapati and the foot-steps of some strangers. At once they decide that there must be some new-commers with wealthy goods nearer to them. And they go on in search of them. Fortunately the birds cry out and predict that they must approach a kingly knight with worthy ornaments. He cruelly disturbs them by his extra-ordinary powers and valour. However he is defeated at the end and is imprisoned after all his costly ornaments are seized. Thus the astrologer who is in the company of the hunters interprets the omen of the bird.[12] This omen told by the bird leads them to act and thus this good omen becomes a narrative technique of the epic.

Meanwhile the black bird 'vayavan' cries several times in the eastern side of Utayanan where he with Vaacavatattai and Kaancanamaalai dwells in the forests and forecasts the danger coming to him.[13] On hearing the premonition Utayanan knows his surroundings and prepares to meet the enemies fifty in number. In a similar way the cry of the same bird foretells the danger to come to Utayanan before he is treacherously imprisoned by showing the duplicate divine elephant like the one Utayanan owns. However he doesn't care for this premonition and moves forward towards the duplicate elephant with full of self confidence and desire to regaln his lost elephant and thus he is imprisoned.[14]

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10. Cilap : 12:13
11. Cilap : 12:14
12. PeRuN : 1:55: 89-95.
13. PeruN 1:55: 19-23
14. PeruN 1:55:33-36

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Next the bird cries in the eastern side and forewarns the danger when Vayantakan is about to approach them with an army. While knowing the premonition of this cry of the bird the huntercum artrologer warns his followers to flee in great speed to escape from the coming danger and to save their lives[15].

When Vaacavatattai eagerly wants to wear some flowers, sprouts etc, Utayanan sets out on his journey in search of them. While he is returning with them, his left eye and shoulder quiver and the bird cries and these are to forewarn him of the separation from his beloved Tattai[16]. This prepares Utayanan to meet his coming sorrows.

While the King of Aaruni starts for a fight with Utayanan, his ministers Puurana Kundalan forewarns that the premonition of the bird and the other omens are not favourable to them and he humbly requests his King to stop fighting on that day. However, the king doesn't care for his words. He continues the fight and is defeated finally. Thus this premonition of bird foretells the final defeat of king Aaruni and the success of Utayanan even before the war commences. It further makes the reader know of the happenings to come.

Vaacavatattai finds out the mysterious love affairs between Utayanan with Maananiikai a maid as well as a successful ball-player and at once she tries to cut down Maananiikai's tresses. In the mean time, a messenger comes from Koocalam and informs her that Maananikai is her cousin and thus Tattai avoids her cruel act. Utayanan tells Vayantakan that he knows of the above event already by a cry of the bird. This cry becomes a good omen to Utayanan[18] Thus in PeruNkatai we find more references to omens with clear description.

Cintaamani comes next in this category; there too, the cry of bird foretells the future happenings. While the hunters

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15. PeruN : 1:56: 231-34
16. PeruN : 2:18: 32-43
17. PeruN : 3:27: 85-87
18. PeruN : 4 : 14 : 169

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decide to seize the herd of cows of KaddiyaNkaaran, the bird cries and forewarns them. This premonition is interpreted by an astrologer. While seizing the herd of cows, the army of the king will come to fight but will be defeated at last. Later a hero of great prowess and valour will come with a chariot and defeat them after wounding many.[19] Meanwhile the black bird's cry presages the shepherds about the abduction of their herd of cows.[20] Here the hunters who are forewarned do not ignore the premonition, seize the herd of cows, wage war with the army of KaddiyaNkaaran and with Ciivakan and finally are defeated by Ciivakan.

The belief that prevailed among the folks that the great grief of one will be subdued if the owl screeches sitting on the tip of the bud of KooNku is clearly revealed in Patumaiyaar Ilampakam of Cintaamani. While Patumai is biten by a poisonous serpent, men try to cure her but in vain. They do not know what to do, but at the same time the owl screeches as indicated above. Hearing this timely voice, the astrologer foretells that there is someone to cure her[21]. This prediction pacifies all who are worried much and it gives a chance to know Ciivakan's knowledge about the serpents and his union with Patumai.

It is also believed that lovers who are separated will be reunited, if the owl screeches while enjoying with its female. The maids of Patumai hear such screeching when Ciivakan leaves Patumai. By realising it as a good omen, they pacify the deep sorrow of Patumai by saying that he will return soon after fulfilling his duties[22].

The birds present a good omen to Ciivakan when he begins his journey to fight with KaddiyaNkaran with the support of his father-in-law Koovintan.[23] When the army

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19. Cin : 415-17
20. Cin : 420
21. Cin : 1281
22. Cin : 1395
23. Cin : 2168

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reaches the Kingdom of Eemamaapuram, the owl resting on the top of the palace of KaddiyaNkaaran hoots. This premonition foretells the destruction of KaddiyaNkaaran[24]. Thus the omens of birds are narrated to foretell the good as well as the bad events which are to follow

Another type of omens which symbolically represent the coming events are used in epics in larger number than the omens of birds. In this category good omens are less than premonitions.

The fluttering of the dark left eye-lid of Kannaki and the red eye-lid of Maatavi symbolically represent a good and bad omen respectively in Cilampu.[25] In 'Kolaik Kalak Kaatai', Koovalan, joyfully embraces his beloved wife and leaves the place after taking break-fast. He fiuds a humped bull coming towards from the opposite direction. Tnough it is a premonition signifying that his death is near, he doesn't think of it as a fearful omen.[26] So he is murdered. This premonition foretells the death of Koovalan and the tragic scene of the epic.

'Aaycciyar Kuravai' one of the Kaatais in Cilampu speaks of premonition in a very descriptive manner. Maatavi hears the morning drum sounded in the palace and knows that this morning will be her turn to prepare butter for the palace. Immediately she calls her daughter Aiyai who brings the rope and the pestle to churn the curd. Unfortunately the milk doesn't curdle in the jars. The handsome eyes of the humped bulls are full of tears. The sweet - smelling butter is not seen in the pan. The lamps are silent. The milch cows are shivering and snivelling. The bells tied round the milch cows' necks fall down. The lamps do not flicker. These are all terrible omens that signify the coming sad events. To over come the misfortunes, Maatari performs the dance which was

24. Cin : 2173 25. Cilap : 5 : 237-39
26. Ibid : 16 : 100

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danced by God Krishnan, Palaraaman his elder brother and Pinnai his wife[27].

Both the above omens are connected with the life of the shepherds and they show the belief of the people. With the sole exception of the omen in 'Aaycciyar kuravai', all the others are predictions. All the omens foretell the good or bad events to follow. But the premonitions seen by Maatari and Aiyai realised only after the death of koovalan. On the other hand it fortells the tragic events like the sorrow of kannaki, the death of Paandiya King and his Queen, the destructian of the city Madurai etc. We may say that the phrase 'varuva tonRundu' comes thrice from the mouth of Maatari which means 'some thing is to happen' denoting the above three events. Thus we may conclude that this omen alone represents the previous as well as the coming events. Both the omens in Cilambu only foretell that something sorrowful is to follow but unlike in other epics the sorrowtul events are not mentioned. Besides, there is none to interpret the omens which are popular among folks.

PeruNkatai speaks of several omens of the above type. CaaNkiyattaay has been taken to the river yamunai to be killed by drowning in the deep water due to her immoral activities. On the way she is wounded on her forehead by the oar. Utayanan goes to the place where she is to be murdered, when he hears the noise. There an astrologer Koocikan meets and foretells CaaNkiyattaay's later life. He tells that this brahmin woman will adopt the penance required of a saint who lost his penance. The shadow of the elephant falls on her and thereby she will win the favour of a king during the period of her penance and become a foster-mother of the princess in his palace.[28] This omen helps her to get relief from her grief and the astrologer's interpretation comes true.

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27. Ibid : 17:2–5. uraippaaddumadai
28. PerûN : 2:36:176-78; 196–98

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Another omen in this epic is interpreted with the movement of the clouds and the storm. All except Varaakan are afraid to inform King Piraccootanan about the obduction of Tattai by Utayanan. He himself comes before the king waits at the enterance for his permission. Similarly by seeing the storm coming with the clouds, the court astrologer foretells that a pleasant episode is to happen after a sorrowful event.[29] This to indicate that the abduction of Vacavatattai will result in the marriage of Utayanan and Tattai. Just like the omen of Maatari in Cilampu this also represents the abduction of Tattai after it has taken place. Here the omen is used to pacify King Piraccootanan and to prevent his cruel action against Varaakan.

The good elephant Pattiraapati falls dead on the way to Utayanan's kingdom while carrying Utayanan with Tattai and Kaancanamaalai and the position of its dead body foretells the coming events to Utayanan. On seeing the dead animal he comes to know of the disturbances to follow, of its overcoming and of his happy life after getting his Kingdom[30]. This omen helps him to proceed with his activities and to prepare himself to fight against the hunters.

The next omen is a symbolic one with a very dear description. It is narrated in the epic when Utayanan goes to see a saint to pacify his great grief due to the separation of his beloved wife Vaacava Tattai. Here the incident in which the white flower in Utayanan's hand falls down on his thigh is interpreted by the saint as a good omen. Since Utayanan sits by the side of a green tree, his beloved friend Yuuki will be alive and he will return after a long separation. Ar the white flower has fallen down, Utayanan will be deprived of sexual enjoyment. But he will regain sexual enjoy ment with Tattai since the flower has fallen not on the land but on his thigh. He will also recover his Kingdom and his

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29. PerUN : 1:47:11-14 30. PeruN: 1:53:29-32

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capital city Koocampi because he is sitting on the land. Thus the saint interprets the omen symbolically[31].

Finally in this epic a premonition foretells the destruction of King Aaruni who has waged war against Utayanan. Here the premonition is marked by the blowing of the storm, the tearing of the drum and the falling of the broken wheel and flag[32].

The lizard omen comes once in Cintaamani. The lizard sitting in a good place and making noise foretells the arrival of Ciivakan to Vicaiyai who performs her penance in a place adjacent to Eemamaapuram[33].

In Cuulaamani a good omen appears in the Kingdom of 'Curamai' of Payaapati and a bad omen appears in the Kingdom of Vidhyaadharaas of Accuva-kandan simultaneously. They happen when Tividdan shows his gigantic form (Vicuva ruupam) to the messenger of Accuvakandan who has come to ask for the life of Tividan or his beloved wife Cuyampirapa as tribute[34].

The symbols of good and bad omens are described In the kingdom of Curamai the conches and large drums make noise themselves. The left eye and shoulder of women are buivering. The body of Tividdan shines These happenings represent the good omen to the kingdom of Curamai.

The author who explains the good omen briefly describes the bad omen elaborately, In the lands of Accuvakandan the serpents are at large. The bees build their honeycomb inside the white royal umbrella of Accuvakandan. The crows sitting on the top of the chariot are crying. The fire burns on all sides. The clouds shed blood – rain. The headless trunks are dancing. Men quarrel with their beloved ones. The ear-ornaments of women (kuLai) break and fall down. The centre of the

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31. PeruN : 2:13:42-63
32. PeruN : 3:27:71-78
33. Cin : 1909
34. Cuulaa: 1219-24

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'kimpuri' bends The spear loses its brightness and sharpness. The bows of warriors break and fall down. The sole of the foot of man is itching. The human-body and the garland become black The left eyes of men quiver. The star falls down in the centre of the army on mid-day. The symbols of the premonition are thus described in Cuulammani. The good omen in Cuulammani foretells the victory of Tividdan while the premonition signifies the destruction of Accuvakandan.

Villi Bhaaratam refers to good omens at four places[35], and premonitions at six places[36].

The good omen appears while Paandavaas are born. Similarly the premonition happens when Turiyootanaas are born. The good omen is mentioned without any symbol when Taruman is born[37] Symbols of the good omen are related only with the births of Viiman and Arccunan When Viiman is born, the air blows pleasantly; the flames of the sacrificial fire grows slightly bending to the right side[38]. The celestials sprinkle the flowers of kaRpakam when Arccunan is born. They are dancing joyfully. The saints recite the auspicious vedic hymns; the drums are beaten; the conches are sounded. The people enjoy the day. Thus the appearance of the good omens depicts the good habits and conduct of Paandavaas. It is only in Villi Bhaaratam that good omens are related at the time of the hero or herione's birth.

Good omens appear to Paandavaas when they go to participate in the 'cuyamvaram' of Tiraupati. Pleasant scenes approach those who are going expecting pleasures. These scenes are interpreted as good omen and they foretell the coming events. This omen is represented by the following symbols.

The beetles are humming and flying around the lotus flower with joy. One of them goes inside the flower and

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35. Villi : 1·2:68, 77, 84; 1:5:12-16
36. Vill : 1:2:79, 80, 2:2:90, 228; 6-10:13
37. Villi : 1 : 2 : 68 38. Villi : 1 : 2 : 7

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tastes the honey. This is the first scene they see on their way[39]. Secondly, they see a mango fruit falling down from the tree standing at the banks of the tank in the water. Many fishes try to seize and eat it. But the fish vaalai comes with great speed and seizes the mango fruit. These scenes are symbolically interpreted as good omen foretelling the success of Arccunan in the marriage competition. The symbols beetle and fish vaalai refer to Arccunan, the lotus flower and mango fruit stand for Tiraupati and the beetles and fishes signify the other princes who have come for the 'cuyamvaram'.

Besides the singing of the cuckoos and the dancing of peacocks are interpreted as good omens foretelling the coming of good happenings to Paandavaas. Further the beetles crowding round the flowers and tasting the honey, the birds bathing in the tanks, the elephants enjoying with their females and the shrubs embracing the trees are representing good omens to Paandavaas[40].

On the other hand some bad omens are also exquisitly described. This premonition happens when Turiyootanaas are born and this signifies the bad and evil habit and character of Turiyootanaas. When Turiyootanan is born, the fixes how over powering the sound of the auspicious drum; the sky sheds blood-tears before good people could shed tears of joy. His brothers and sister Tuccalai are born while the planets rest in a bad position.[41]

Some symbols of bad omen appear before Paandavaas When they start to Attinaapuri. The noise of lizard, the flight of bird 'kukkil' from left to right, the coming of stag from the opposite direction are the symbols of bad omen. Taruman starts on his journey, eventhough he is informed by earned astrologers that some thing bad is to happen due to

39. Villi : 1 : 5 : 12-13
40. Villi : 1:5:14-16 41. Villi : 1:2: 79-80

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the bad omen.[42] This foretells the loss of Taruman's kingdom, city etc, in gambling.

When Tuccaatanan drags Tiraupati to the court of Turiyootanan in the presence of Paandavaas some symbols of premonition appears. The clouds shed blood-rain, the stars appear in day time and the earth tremors. The symbols of the bad omen are thus explained. Bad symbols appear again while Tuccaatanan undresses Tiraupati. The thunder is heard from the sky without any rainy clouds. There is a halo about the sun. The pond is deprived of water without proper reason. The sacrificial place is filled with overflowing blood. Thus events happen in nature[43] and these foretell the evil happenings to befall Turiyootanan.

Viiduman, who wages war on the 10th day of the Bhaarata war, sees some bad omen and at once knows his end. But the symbols are not explained.[44] Though the omen foretells his death, he takes it as a good omen because he wishes to attain salvation.

We see in many of the epics, the telling of good or bad omens reckoning planets and asterism or time. The astrologers are rarely mentioned in Cilampu. In Cilampu, we however see two instances where omens are related in connection with political events.

The astrologer who has good knowledge of the twelve signs of the zodiac and the five kinds of astrologies tells king Ceeran CeNkudduvan the auspicious time to start on the long journey to the north for waging war against kings like Kanakan and Vijayan[45]. This telling of the good omen rouses CeNkudduvan to start immediately and it results in his victory. Next an astrologer informs CeNkudduvan when he was staying at the bank of the river Ganges that thirty two months have

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42. Villi : 2:2:90.
43. Villi 2:2:228-29
44. Villi : 6:10.13.
45. Cilap : 26:25-31

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passed after his ieaving his capital city Vanci by calculating the movements of the planets[46].

The role of astrologer is not getting a prominent place in PeruNkatal, Manimeekalai, Cintaamani and Villi Bhaaratam. But is gets a more prominent place in Cuulaamani. It becomes the basic reason for the main actions of the story of Cuulaa mani. Just like fate (UuL) in Cilampu, the action of the astrologers decides all the major events of the epic Cuulaa-mani.

In politics, next to the minister, the astrologer gets a prominent place in Cuulaamani Cuccutan, the minister of Accuvakandan while telling the excellencies of Accuvakandan mainly mention two things. The one is the learned minister that he is having and the other is his good astrologer Catavintu[47]. The importance of the astrologer in politics is thus expressed in Cuulaamani. The astrologer plays a more important role than that of the minister in this epic. Two among the important characters in this epic are the astrologers Catavintu and ANkatan.

ANkatan is the courtly astrologer of king Payaapati while Catavintu is of Accuvakandan. ANkatan foretells the coming events to Payaapati. Similarly Catavintu foretells to both Cuvalanacadi and Accuvakandan, the coming.

The dream of Payaapati and its outcome is narrated only by the astrologer ANkatan. He expresses the events of the dream and symbolically interprets the signs that Tividdan will soon get married to a princess of the celestials. In support of his foretelling he says that a messenger from the celestial world (vidhyaadharaas) will come on the seventh day at the grove of Pudpamaakarantam.[48] After hearing the foretelling of the astrologer, Payaapati consults his counsellors and sends Turuma kantan to the above grove to receive the messenger.

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46. Ibid : 27: 149-50 47. Cuulaa : 301
48. Cuulaa : 106-108

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More or less at the same time the celestial king Cuvalanacadi makes his secret consultation with his counsellors about the marriage of his beloved daughter 'Cuyampirapai'. Here Pavaccutan, a minister while objecting to the idea of Cuccutan, refers to the horoscope of Cuyampirapai. He explains that her bridegroom will become the greatest king of all; Cuyampirapai also will become the queen. He thus foretells the coming events based on her horoscope. Another minister Cumantiri informs him to enquire the astrologer Catavintu before taking a decision. While Cuvalanacadi approaches Catavintu, he atonce tells him that 'Vaacu Teevan' has been incarnated as Tividdan; he will be the bridegroom of Cuyampirapai; he will kill Accuvakandan and give him (Cuvalanacadi) the celestial world (world of vidhyaadharaas). In support of this, he says that Tividdan will kill a lion by spliting its mouth within a month[49].

Hearing the foretelling of the astrologer Cuvalanacadi presents him the land Cootimaalai and acts against the will of Accuvakandan, the tyrant having superior powers. He decidesl to give his daughter in marriage to Tividdan and therefore he sends Marici as a messenger to Payaapati. Thus the words of astrologers become the basic reason to prepare Payaapati to receive the messenger and Cuvalanacadi to send messenger. This act of Cuvalanacadi also becomes the basic reason for the enmity of Accuvakandan against Cuvalanacadi and Tividdan. The war between Tividdan and Accuvakandan is also the result of this act. Besides, the words of the astrologer give strength to Cuvalanacadi to act against Accuvakandan.

The next omen in this epic is told to Accuvakandan by the astrologer Catavintu. It is a bad omen that foreworns the destruction of Accuvakandan to follow soon. He informs him that some evil is to be cast on him by Tividdan.[50] But Accuva-

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49. Cuulaa : 378–411
50. Cuulaa : 631-32

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kandan who is full of confidence of his valour, does not care for his words and by this mistake he is destroyed.

Thus the astrologer in Cuulaamani acts as a prominent figure and decides the coming events and leads the main characters towards their fate. Such importance is not given in other epics. PeruNkatai refers to the casting of horoscope when a child is born to Utayanan only.[51] The omens of good and bad have thus become an important role in TamiL epics. It is also used as one of the epic features in TamiL epics.

51. PeruN; 5:6:82-85

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ORACLES

The word acariiri in Tamil means oracle. it denotes divine spirit also. It is otherwise termed as 'acariiri vakku' meaning words from the invisible spirit and 'aakaaca vaani' meaning words from the sky.[1]

The oracle is used in most of the TamiL epics that are Cilampu, Manimeekalai, Ciivaka Cintaamani, Cuulaamani, Villi Bhaaratam etc. It is assigned a more prominent role in Villi Bhaaratam than in other TamiL epics. It foretells the coming events and portrays the excellencies of a particular character. It also manifests the divine power, leads the characters to action and thus decides destiny of the characters.

In Cilampu Kannaki asks the Sun God whether her husband is a thief or not. He at once replies and makes it clear that Koovalan is innocent. He also foretells the coming episode about the destruction of the city by fire. This voice strengthens her belief and leads her to the king to seek justice. Also it highlights her divine powers.[2]

The chastity of Aatirai is clearly presented in Manimeekalai through an oracle[3]. She throws herself into the fire to commit suicide due to the separation from her beloved husband Caatuvan. But the fire doesn't kill her. While she is suffering, a voice tells her, 'hear me Aatirai' be not worried; your husband is not dead. He crosses the sea and goes to the mountainous region where 'Nakka Caaranar' a trible of the inhabitants of Naakalooka lives. After spending a few years there, he will come pack with the help of Cantiratattan, and mitigates her sorrows.

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1. N.M. Veenkada Swamy Naaddaar & Auvai S. Durai Swamy pillai - 'Commentary on Manimeekalai' — 16 : 44.
2. Cilap : 18 : 52-53
3. Mani : 16 : 37-44

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The divire voice is heard in Cintaamani when Ciivakan wins the archery competition held for the marriage of princess Ilakkanai. It informs even the villain KaddiyaNkaaran, that Ciivakan, the tiger will kill KaddiyaNkaaran, the elephant. It predicts both the victory and defeat of the hero and the villain respectively[4].

The oracles come twice in Cuulaamani. While Tividdan assumes a gigantic form (vishva ruupam) in front of the messengers of Accuvakandan, the divine voice reveals that victory of Tividdan is very near and the Earth Goddess is relieved of her grief.[5] The poet mentions this as divine message.

Next to this the voice praises the heroic deeds of Tividdan. Along with the divine voice the Devas also uphold Tividdan for his brave deeds in having killed Accuvakandan and placed his dead body in the funeral pyre. It also glorifies the powerful weapon of Tividdan, the discus which has cut down the head of Accuvan[6]

The heavenly voice comes at eight places in 'Villi Bhaaratam.' Tiraupati, daughter of Turupatan was born at the sacrificial fire performed by the hermit Upayaacar. When her birth takes place, the voice reveals that just like Ciitai who was born for the destruction of the Asuras, Tiraupati is born for the ravage of the kings. This divine voice predicts the final event of the epic.[7]

Arccunan, on an occasion burns the forest of Kaandavam owned by Lord Indra. Soon Indra wages a war with Arccunan. When they begin to fight ferociously, a heavenly voice is heard asking to stop the war. It informs Lord Indra that his close friend Takkan who has gone to Kurucceettiram has escaped from the burning fire. Aecuvaceenan, son of Takkan gets free from the blazing fire with the help of Lord Indra and lives safely. Both Arccunan and Krishnan are celestial beings. They

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4. Cin : 2206
5. Cuulaa : 1216
6. Ibid : 1487
7. Villi : 1 ; 3 ; 91

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are equal to the devas in war. So there is no purpose in their fighting with each other. Thus the divine voice explains and pacifies the grief of Lord Indra who suffers for the destruction of his forest Kaandavam. On hearing this heavenly voice Lord Indra stops fighting and Arccunan blows his conch 'caNkam' the symbol of victory.[8]

The Nivaata kavacar, with his battalion of Asuras wages war against Arccunan and is defeated Even after they are killed' they regain life miraculously and begin to fight again. Arccunan is astonished by this and does not know what to do. While he is depressed, the heavenly voice informs him how to destroy the enemies. It tells him that they have got powerful divine weapon, strength and boons abtained by worshipping Lord Yaman. So they cannot be destroyed by any mighty arms. Even aften they are cut down into pieces, the pieces join together and regain their soul. They will die only if the arrows attack them when their hands and their mouths are joined Thus the voice reveals the way to defeat the Asura[9]. On hearing these words, Arccunan turns his chariot backwards to get ready for the fight. The Asuras unaware of the plan of Arccunan, think that he is retreating. Soon they place their fingers into their mouths and whistle to insult Arccunan, for his retreat. Arccunan availing of this good opportunity sends his powerful divine arrows against the Asuras and kills them all[10]. Thus the oracle helps him to achieve his objective.

The divine voice lends aid to Viiman to defeat Puntariikan. It tells him that he will die only if anyone strikes against his arm with the mace (toomaram). As advised by the heavenly voice, Viiman defeats and kills Pundariikan.[11]

The invisible voice of the Death God Yaman conversed with Taruman and this is another instance of the divine voice to help Paandavaas. With the sole exception of Taruman, all the Paandavaas have died by drinking the water from the

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8. Ibid : 1 : 8 : 71
9. Ibid : 3 : 2 : 92-93
10. Ibid : 3 : 2 : 95-97
11. Ibid : 3 : 3 : 79

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poisonous pond. Viiman has written on the sand the reason for their death. Soon Taruman also decides to die by drinking the poisonous water and tries to do the same. At once the divine voice of God Yaman is heard and it requires him to drink the water only after answering his questions. Taking it as a challenge, Taruman accepts his request and the conversation continues between them.

The voice asks him to name the greatest book and he replies 'the Veda'. Taruman is then asked to name the best wealth for family life. He names the 'Good-hearted chaste wife'. He is then asked which is the fragrant garland of flowers. He names the garland of Caatippuu. He is asked to name the good penance. He replies that it is beservance of the code of ethics and conduct of their respective caste'. When asked to name that which is imperishable and permanent, Taruman says that 'it is the glory that one attains'. He was asked to name the objects of study and he replies that 'it is knowledge'. Asked to name the act of disgrace, he replies that 'it is begging[12]. Here the wisdom of Taruman is well portrayed. God Yaman appreciates his wisdom and reveals his identity. This conversation in 'Villi Bhaaratam' adds a literary merit to the epic.

The sun God speaks three times in 'Villi Bhaaratam'. All these related to his son Karnan. First, the voice informs Atiratan to name his son as Karnan[13]. Secondly the sun God reveals the secret plan of Krishnan to his son Karnan. He warns him that Lord Indra, in the disguise of an old brahmin will come to revive him of his divine and powerful armour and kundalam, an ear ornament, for the purpose of defeating him in the Bhaarata war and to save his son Arccunan. So the Sun God requests Karnan not to donate the said weapons[14]. But the benevolent Karnan ignoring the cunning plan of Krishnan to kill him readily gives them when Indra asks for

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12. Ibid : 5: 8: 52-57
13. Ibid : 5: 4: 154
14. Ibid : 5: 4: 242

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them. This event reveals his unfailing habit to give away whatever is asked for.

Finally the voice of Sun God informs Kunti of the pathetic condition of Karnan lying down in the war field. It reveals the fact that he will die before that evening[15]. When these words are heard, Kunti weeps bitterly and rushes to the warfield. She embraces her son and places him on her lap and weeps in great grief. This reveals the mysterious birth of Karnan to both Paandavaas and Kauravaas.

Thus the oracles or the divine voices play an important role in the epics. The poets use them as one of the narrative techniques to foretell the coming events. They uphold the literary standard of the great epics. However no prominent place is seen, given to divine voice both in PeruNkatai and in Ariccantira Puraanam and the reason is obscure.

15. Ibid : 8: 2: 254

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SCENES CREMATORIA

Epics mainly aim at giving pleasure to their readers At the same time they do not fail to bring home to the readers the perishable aspect of the worldly life. The Jain epics lead their main characters to the goal of attaining salvation or eternal bliss gradually after passing through a happy life enjoying worldly pleasures to the utmost extent. The life of the main characters is so portrayed as to instruct that the worldly pleasures are changing and perishable and that salvation is to be attained by penance, austerity and right conduct.

The perishable nature of worldly pleasu es is represented n the epics br the symbol 'crematorium. We see that crematorium is portrayed vividly in the 'Cakkaravaa*l*ak kooddam' uraitta kaatai' in Ma*n*imeekalai and the Mayaana kaa*n*dam in Ariccantira pura*a*nam. In cllampu, peruNkatai and Ciivaka Cintaama*n*i we see a few referenees to crematorium. Cuu/aama*n*i makes no reference to crematorium and this may be due to the nature of its story. In Villi Bhaaratam, this symbol is not found, since there is no necessity to introduce the p rishable nature of life in the story.

l/aNkoo introduces the character Teevanti, the favourite maid of Ka*n*naki and speaks of the crematorinm scene. He refers to it as 'Cutu Kaadduk Kooddam' The crematorium is mentioned as a place full of darkness. Maalati feeds milk to the son of her husband's second wife but the baby dies of suffocation when sucking the breast of Maalati She becomes terrified of this and carries the dead baby in her arms to various temples of 'KaRpakam' the tree of ages, of the white elephant Airaavatam of Lord Indrs, of the pala God Palaraaman of the Sun, of the Kailaayam of God Siva, of Murukan the spearbearing God of youth, of Indra wielding the thunderbolt, of the Maacaattan, of the Lord Arukan and of

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the Moon to get the dead child restored to life. At last she approaches God Caattan and appeals to him mournfully to restore the child to life. At once the demon Idaakini appears in the form of a beautiful damsel and informs her that Gods do not grant favours to those who do not observe penance She then seizes away the dead child from the arms of the startled woman, vanishes into the darkness among the funeral pyres, and devours the child. By this unexpected cruelty of the demon, she plunges into terrible sorrow, but suddenly God Caattan takes the form of the dead child and pacifies her. He is the husband of Teevanti.[1]

The Crematorium scene is thus briefly narrated in Cilamp. But in Manimeekalai it is narrated elaborately. The author has named it as 'Cakkaravaalak kooddam'. It has four entrances. One is reserved for the celestials to enter. Another is full of paddy plant, sugar-cane, pool and shady-haunts (grove) The third is plain and the fourth is haunted by the goblin An altar of Goddess Turkkai is also set in this crematorium. From the branches of the tall trees the heads of the animals sacrified are hanging.

There are different types of graves built in bricks for the dead ascetics, kings, chaste wives who died with their husbands and persons belonging to the four castes. The graves look like hills. The sacrificial pillar, the stone pial, the curving lanes, the cottage of the persons who protect the funeral pyre, the cremational shed and the rising of smoke are all vividly portrayed in this scene.

Those who cremate the dead bodies, those who bury them in deep pits and in vessels are all wandering hither and thither give an ugly appearance. The noise they produce while doing their work is heard continuously. The loud noise of the drum sounded at the time of cremation, the announcement of the death of the ascetic, the loud cry of the people at the death of their dear ones, the howling of foxes,

1. Cilap : 9: 16-28

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hoots of owls, the noise of the carnivorous fowl that eats the brain etc., are heard throughout the crematorium.

The trees like Terminalia bellerica, Odu, sirxissa, Banyan and shrubs like zizyphus nepeca, prickly pear etc have grown closely to each other. There are several open space assemblies also. The hungry demons collectively rest on the sirxissa tree in the first assembly. In another assembly there is a wood-apple tree on which thousands of birds enjoy by eating the meat. In the third one near a suma tree the Kaapaalikaas who belong to the Kapaala Saiva sect are cooking their food. The fourth one having the tree of thorny (Ilantai) is the place where the ascetics make their penance and collect the scattered skulls. And finally the fifth one is the open space assembly in which the animals are eating the dead bodies. The vessel containing pastries, the pot with fire, the pier, the suspended network of rope for placing pots (uRi), the garland cut out of the bier, the broken vessel, the paddy, the rice, the fried rice etc., lie scattered throughout the crematorium.

In this crematorium, the fox seizes the feet of the ladies which were coloured by the red-dye (alattakam), with its mouth and howls with joy. The owls scoop women's privy parts and eat it. The ugly dogs grab the beautiful hands with bracelet and bark. The kites snatch the young breast of the girls and eat it. A demon takes the blackened head of a lady and dances. She doesn't think of the beauty of the tresses, the carp like eye, the flower (kumiLam) like nose, the muringa flower like lips, the pearl like tooth etc., and continues her dance. She further mercilessly pulls out the eyes and eats with joyous dance. Caattanaar thus picturesquely portrays the ordeals to which the human beings are put after death and emphasises the philosophy of destructible, perishable human life.

He also poses the question whether there is anyone who doesn't do virtuous deeds even after seeing that, rich people, young mother, new born child, old people and youth all die

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and are cremated. Thus the crematorium scene in Manimeekalai symbolises the perishable nature of human life elaborately and exquisitely.[2]

PeruNkatai shows the intimate friend as well as the learned minister of Utayanan named Yuuki hiding himself in disguise and living in the crematorium. This crematorium is full of corpses and demons[3].

Tiruttakka Teevar in Ciivaka Cintaamani purposely designs the birth of Ciivakan in a crematorium. This crematorium is full of old trees. The corpses lie scattered all over the crematorium and the owls are sleeping. The crematorium gives a dreadful appearance. The demons are also full of fear. The smoke coming out of the cremated body looks like the clouds. He metaphorically describes the crematorium as a place where dancing is going on. The howling of foxes is compared to the sounding of drums. The funeral pyre signifies the lamp. The demon represents the dancing girl and the crematorium stands for the dancing theatre The screechings of the owls represent the words of praise at the birth-day celebration. The mourning of Vicaiyai depicts the pathetic situation of Ciivakan's birth in the crematorium. Here the darkness in which one is unable to see the way is referred to. Thus the description of the crematorium symbolically represents the perishable nature of the human-life in Ciivaka Cintaamani[4].

Ariccantira Puraanam speaks of the crematorium only in two poems.[5] It is a deserted place full of mounds. The wild dogs grab the corpses in all the places. The owls struggle with the wild-dogs for seizing away the corpses from them. The demons follow the dogs with a loud cry to make them put the corpses down and the ghosts try to stop them

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2. Mani : 6: 39-126
3. PeruN : 1: 46: 83-84
4. Cin : 300-304; 309-310
5. Aric : 8: 34-35

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from going further. On all sides the foxes are leaping hither and thither. The spinney shrubs, wild-creeping plants etc., are seen grown throughout the crematorium. The burning of the corpses, the scattering of the head due to explosion, the unpleasant smell of the scorched fat, the blazing flames, the enjoyment of the demons with terrible noise, the appearance of the smoke, the struggling of the dogs with each other all indicated in this scene.

Thus in all the above five epics the meanness to which the body is subjected to after death is well portrayed and by this, the epics aim at instructing the true nature the human life. Manimeekalai stands first in portraying the crematorium symbol in the most effective manner.

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CONFLAGRATION

Objective poems in CaNkam literature ordinarily refer to a scene of conflagration. This scene speaks about how the victorious King destroys the enemy's prosperous Kingdom. This is considered as a symbol of victory. This poetic element is being adopted in epics also. 'ALaRpadu kaatai' in Cilampu, 'Uur tiiyiddatu' in PeruNkatai, 'kaandava takanac carukkam' in Villi Bhaaratam and 'Mayaana kaandam' in Ariccantira Puraanam, all describe the conflagration scene elaborately. Ciivaka Cintaamani, Cuulaamani, Manimeekalai etc., have no such scenes. The capital city of Ceylon is being set fire to by Anuman in 'Kampa Raamaayanam'. Though the scene may not occur in some of the epics it has to be considered as one of the epic features.

Cilampu depicts how the God of fire appears disguised as an old brahmin when kannaki after going round the city of Madurai thrice, throws away her left breast to set fire to the city[1]. In Villi Bhaaratam the same God voluntarily appears before Krishnan and Arccunan and asks earnestly to feed his hunger[2]. The fire God appears before Vicuvaamittiran in Ariccantira Puraanam when Vicuvaamittiran contemplates on him[3]. In all the three epics the Fire God appears disguised as an old brahmin and sets fire to the places as prayed for. The above scenes are thus set in a mythical background.

The conflagration scene in PeruNkatai is different. Here there is no mythical setting. It is naturally treated in a realistic background and the brave ladies who are the followers of Yuuki set fire to the city uncai in the absence of the King and his soldiers who have all gone to the bathing festival[4].

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1. Cilap : 21: 43–49
2. Villi : *1* : 8: 26
3. Aric : 6: 134
4. PeruN : 1; 43; 115-117

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Both Cilampu and PerNkatai speak about the conflagration scene in a tragic situation. In Villi Bhaaratam it is narrated in a descriptive manner either for poetic beauty or for literary merit. Only a few references about conflagration are seen in Aricc antira PuraaNam.

A premonition is there for Madurai abaut its destruction by fire, when its King behaves in an unjust way[5]. Such a prediction is not seen in other conflagration scenes of epics.

The God of Fire in Cilampu asks kannaki whether there is some one that should be spared. A sudden reply comes from her to spare the brahmins, the virtuous persons, the cows, the chaste women, the old men and the children. She requests him to destroy the evildoers.[6] Also when the city is set to fire, it is mentioned that virtuous persons, milch cows, calves, the male and female elephants, and horses were spared.[7] PeruNkatai also denotes that the brahmin streets, the physician quarters, the palace of the king and the temple are protected from the burning fire [8]

Cilampu further depicts that the palace priests, astrologers, learned judges, the inmates of the palace, servant maids, persons exempted from taxes, scribes, warriors on elephants, horsemen, charioteers, the brave soldiers are all terrified by the flames and run away from the palace. Besides, the genies of the knights, the priests, the merchants and the agriculturists guarding the city leave the city of Madurai.[9]

The conflagration scene in PeruNkatai is pictured more tragically than in Cilampu. In Cilampu we see the wide streets of grain merchants, the temple car streets and streets where people of the four castes lived being filled with tumult[10].

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5. Cilap : 18: 51; 21: 50-52; 22: 103-104
6. Cilap : 21: 53-55
7. Cilap : 22: 113-118
8. PeruN : 1: 43: 175-77
9. Cilap : 22: 8-108
10. Cilap : 22: 109-112

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The flames wake up the young women who are asleep after drinking and enjoying with their men. The sleeping children are roused up by their mothers and they run out followed by gray-haired women.[11]

The persons most affected by the flames are the dancing girls. It would so appear that *Ilan*koo has made Ka*nn*aki to set fire to Madurai solely to destory these women. They run away from the blazing theatres. They are agonised over the loss of their musical instruments. The city is devoid of all the usual evening sacrifices, festivals and poojas. No vedic hymns are chanted and no lamps are lit.[12] But at the same time the chaste wives are entertraining their guests and praising the Fire God by declaring that the action of Ka*nn*aki who has wronged was fully justified[13].

The conflagration is portrayed in PeruNkatai more tragically. On one side, the mothers in tears stand embracing their young children. Women who do not participate in the bathing festival are in white attire and in their agonies are lamenting. Women in their advanced stage of pregnancy feel very much worried. Mothers in distress stand embracing their kids with their locks of hair attacked by the flames. They do not like to blame the creator and get destroyed and so praising the Fire God went to the tanks. The grey-haired old women with legs shivering any eyes blinded find it difficult to escape, due to their invalid old age. There are none to help them get out of the burning fire and are left stranded in the court-yard. On another side the soldiers guarding the palace are shouting to catch hold of the women who set fire to the city treacherously, in their attempt to protect the palace of their king. Thus everywhere the city is full of distressing scenes. Besides, the destruction of the theatres of the dancing women is also pictured in the conflagration scene[14].

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11. Cilap : 22: 120–31
12. Cilap : 22: 138-50
13. Cilap : 22: 132–37
14. PeruN : 1: 43: 115-70

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We see that both in Cilampu and PeruNkatai the main aim of this conflagration scene is to highlight the conviction of the author that the destruction of the evildoers and the harlots is inescapable in the law of nature.

The Fire God speaks with kannaki in Cilampu; He converses with Krishnan and Arccunan in Villi Bhaaratam and with Vicuvaamittiran in Ariccantira Puraanam.

In Villi Bhaaratam he appears before Krishnan and Arccunan begs them to feed his hunger and gets their assurence. And then he reveals his identity and tells them what he needs.

In Ariccantira Puraanam the Fire God appears before Vicuvaamittiran and asks him as to what purpose he is called for. Vicuvaamittiran at once directs him to set fire to the forest adjacent to the river yamunai and to burn Ariccantiran and Cantiramati. The Fire God informs Vicuvaamittiran of his inability to burn the chaste wife Cantiramati and the good-hearted just King Ariccantiran.[15]

The blazing flames in the conflagration scene is exquisitely described in Villi Bhaaratam The smokes of different colours emanating from the fire[16] the blazing flames[17], the sparks scattering from the fire,[18] and the burning of creatures[19] are all described in exhaustive detail. The white smoke rising up brightly from the conflagration resembles white doves flying away from the fire. The black smoke resembles the wild-buffalo, the black bear, the pig and the mad elephants. The red, green, golden, black and white coloured smoke rising up in the sky is like the bow of Lord Indra straightened towards the sky.[20]

The flames of the burning fire are like the blood flowing out of the mountaia wings cut down by Lord Indra. Their

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15. Aric : 6: 136
16. Villi : 1: 8: 31–32
17. Villi : 1: 8: 33-34
18. Villi : 1: 8: 36
19. Villi : 1: 8: 37-43
20. Villi : 1: 8: 31-32

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colour is like kaantal, acooku and kuRinci flowers. They resemble the vermilion coloured water falls and the red ochre. The rising flames look like black beetle swarming. The tree burning from the root to the branch resembles the lamp[21]. The sparks from the burning fire atstacking the face of the elephant look like the rays of the sun removing the darkness These sparks fall on Lord Indra and kindles his fury.[22]

The fire burns the nape of the lions and they run away from cave to cave. The yak dies in despair when its tail is burnt. The male deers with their female stand greatly grieved due to their being surrounded by fire. The white dots on the deer's body become red when the sparks of fire fall on it. The bird 'Acunam' fascinated by sweet melody dies on hearing the explosion of the burning bamboo. The burning feathers of the peacock resemble the feathers of the peacock brightened by the rays emanating from the ruby on the serpent's head when it is caught by the peacock. The parrot and the 'mynaa' are terrified and they converse. The other birds do the same on hearing the words of the parrot and the mynaa. The burning crown of the Asuraas makes one think that their crown is growing up. The fire set on the feet of the female Asuraas looks like the red-coloured foot paste (Alattakam). The serpent dies as if it is due to self-poisoning when the flame sets on its head. The bright rays emanating from the ruby on the serpent's head and the sparks of the fire resemble the lamp placed in Lord Indra's dwelling place. Thus the blazing flames are beautifully described in Villi Bhaaratam.[23]

The loud noise of the burning fire with smokes rising up is heard as if the celestial world itself explodes. The flames spread away very rapidly as if to follow and chase away the animals who run away for their life to a place of safety. Thus Ariccantira Puraanam depicts a few elements of the conflagration.

The description of the conflagration scene in epics differ from one to the other each of them having a particular

21. Villi : 1: 8: 33-32
22. Villi : 1: 8: 36, 44 23. Villi : 1: 8: 37-46

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way of narrating the scene. To glorify the power of Kannaki's chastity, IlaNko uses the conflagration scene in his epic. The Fire God who gets Kannaki's orders and executes them and the deity Maturaapati who fearfully comes to extinguish the fire clearly show that kannaki possesses extraordinary divine powers. The conflagration scene in PeruNkatai becomes the background of the main action of the story-that is the abduction of Vaacavatattai by Utayanan. A similar scene in this epic, that is the conflagration of the palace of Vaacavatattai[24], becomes the basic reason for the separation of Vaacavatattai from Utayanan and leads him to regain his lost Kingdom. Moreover both in Cilampu and PeruNkatai this scene denotes the strong belief of the respective authors in avoiding lust and immoral habits. Both IlaNkoo and KoNku Veelir denote that the fire destroyed only the places where immoral activities were going on and evildoers dwelt. From this we have to come to the irresistible conclusion that the authors of the epics were fully convinced that the evildoers be destroyed in the law of nature.

The conflagration scene in Villi Bhaaratam is used to give vent to the imaginative power of the author to describe events. Besides, it obviously reveals the valour of Arccunan and the friendship between Krishnan and Arccunan. In Aric-cantira puraanam it is used to express the power of the chastity of Cantiramati which is more powerful than the fire itself. It also shows the good conduct and character of Ariccantiran, Cattiya kiirtti his minister, Cantiramati his wife and Lookitaacan his son who are ready to sacrifice their own lives for the sake of others by falling into the fire. Besides, it depicts the wonderful powers and the cruelty of Vicuvaamittiran. We do not find any premonition in other epics, even though in Cilampu it is there indicating that the city of Madurai is likely to be destroyed by fire one day. Further we can say that this conflagration scene only signifies the perishable nature of human life in this world which is the main theme of most of the epics.

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24. PeruN : 2: 17: 63-67

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OTHER ASPECTS
ASSEVERATION OR OATH

People who aim at achieving specific ends often declare asseveration or oaths. These asseverations are two-sided. On the one hand they express the goals they wish to achieve and on the other hand they denote the matter which they want to avoid in their lives.[1]

"innatu piLaippin ituvaakiyarenat
tunnarun ciRappin vancinat taanum"
— (Tol : 1025 : 7-8).

Tolkaappiyar explains asseveration thus. "If I canno do this I could become thus." Both in heroic life and in family life this asseveration is uttered by the heroes and heroines. In the asseveration of the hero, justice, intimate friendship, greatness of the tradition or line, just rule, fame and goodness of family life are all picturesquely portrayed[2]. It is well known that the ancients gave more importance to these things.

The word vancinam is split up into two. One is vantcinam, meaning 'ferocious rage'. Asseveration is often the outcome of ferocious rage. It is quite applicable to many of the asseverations in epics. The word vancinam is first used to express the wrath. But later by the affluse of time it is seen used to surety also. In literature both wrath and surety are included in asseveration. But at the same time it is very difficult to conclude whether the asseveration coming without fury, can be considered as asseveration or not. We can differentiate this as 'capatam' meaning oath. This is also a confused statement, because the asseveration (vancinam) of

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1. Dr. S. V. Subramanian, Cilampin Cila paralka*l*-p. 49
2. Ibid : p. 48

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Paancaali in Villi Bhaaratam is mentioned as oath (capatam), though it comes out of ferocious wrath. We an therefore conclude that 'vancinam', 'capatam' and cuulurai in TamiL may mean asseveration.

All the epics are idealistic and the asseveration is used to achieve the ideal of the hero or the heroine. It is used in almost all the TamiL epics to a certain limit. All those who asseverate do not succeed and some fail. Both the successful and ansuccessful asseverations are thus known in TamiL epics

In Cilampu one of the kaotais called 'vancina maalai' is narrated based on the asseveration of the heroine, kannaki One of the three main themes treated in this epic is related to the asseveration. The wrath of the ferocious kings is subdued when they succeed in their asseveration. This is the truth that is revealed to CeNkudduvan by the story of kannaki[3].

Both kannaki[4] and Ceeran CeNkudduvan's[5] asseverations are clearly expressed in Cilampu. Both asseverations are due to violent rage. The fury of kannaki is not subdued even after the death of the Paandiyaa king and his queen. She calls the dead queen and aseverates thus. 'If I were the chaste wife like the seven's in Pukaar of ancient times, I will destroy the whole city of Madurai'. This asseveration differs from that of the other epics. Again it differs from the grammatical rule found in Tolkaappiyam for asseveration. 'If this is not done, this will happen' is the principle of Tolkaappiyam regarding asseveration. But here IlaNkoo introduces somewhat a new theory that is 'If I were such, I will do such things'[6].

CeNkudduvan, before leaving his capital for northward attacks, asseverates thus. 'I have heard the insulting words of the

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3. Cilap : 28 : 214-17
4. Ibid : 21 : 36-37
5. Ibid : 26 : 8-18
6. Dr. S.V.S. Cilampin Cila Paralkal-pp. 50-51

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Aaryan kings against the TamiL kings. In a feast, the Aaryan kings have said that there is no powerful king like them among the TamiL kings who could affix their emblems–the bow, fish (kayal) and tiger in the Himaalayaas, as their symbol of victory. The ascetics of Himaalayaas (Imayat taapatar) thus informs us and it belittles the kings like me. So I will wage war against Aaryan kings in the north simply to show the valour and prowess of TamiL emperors. Besides, I have decided to bring the stone for erecting a statue of Kannaki, the Goddess of Chastity, from the Himaalayaas and make the kings Kanakan and Vijayan bring the stone to the city of Vanci. If my sword fails to do this, I will be an unjust king who doesn't fight his enemies but disturbs only his own citizens'[7]. This reveals the strong desire of CeNkudduvan for a just rule. At the same time, this also tells how much he dislikes to be a tyrant.

There are two asseverations in Manimeekalai. The one is of Utayakumaran[8] and the other is of Cittiraapati[9]. Manimeekalai enters the temple of Campaapati in the presence of Utayakumaran. He worships Goddess Campaapati three times and after that, reveals his desire of not leaving the place without getting Manimeeka'ai. This asseveration comes from his emotional mind and not from his intellectual mind. A divine idol informs him that his desire is not preplanned and that there is no use at all. This asseveration is thus not achieved by Utayakumaran.

Just like the asseveration of Utayakumaran, Cittiraapati's asseveration also does not fructify. She asseverates: 'If I fail to secure Manimeekalai for Utayakumaran and to take her with him in his chariot, I will treat myself as a widow to be sent outside the city and will not enter the house of the dan-

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7. Cilap : 26 : 8-18
8. Mani : 18 : 169-72
9. Ibid : 18 : 25-37

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cers'. This asseveration of Cittiraapati depicts her strength of will to achieve her objective by her dancing profession.

In PeruNkatai, the kings who come to fight with the king of Makatam, for a second time asseverate before starting the fight.[10] This asseveration is not descriptively expressed and also does not succeed.

There is only one occurance of asseveration in Cuulaamani. The minister of Accuvakandan named Arimancu sends Arikeetu in the disguise of a ferocious lion to the kingdom of Payaapati to destroy his land. All are afraid on seeing the lion. The messenger of Arimancu informs Tividdan. 'It is too difficult to control the lion; no one is there to do it.' "Take it as a revenge," Tividdan at once expresses, "I will split its mouth and tear its body into two; If I could not do this, I will be a devil speaking without self-control and conscience."[11] Here in the asseveration of Tividdan, his firmness of heart and mind, and his strong desire to utter only words which will fructify are well portrayed.

In Ciivaka Cintaamani, it comes at many places.[12] Most of them are of Ciivakan's Curamancari's asseveration comes once. The hunters in the desert seize the herd of cows of Nantakoon. Soon the army of kaddiyaNkaaran wages war to get them back and is defeated. When Nantakoon comes to know of this, he proclaims that he is ready to give his daughter in marriage to one who recovers his herd of cows from the hunters. On hearing this, Ciivakan declares that it is his duty to protect the good-hearted noble persons, cows, ascetics, ladies, children and brahmins. 'If I fail to do this, I will be an eunuch and kaddiyaakNaran. This reveals his virtuous mind[13].

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10. PeruN : 3 : 19 : 31
11. Cuulaa : 707
12. Cintaa : 443' 773, 902, 1043, 1861. 2002, 2067, 2319, 2514
13. Ibid : 443

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Ciivakan wins the hand of Tattai in a music competition. KaddiyaNkaaran gets jealousy of this urges others to fight against him. When they are engaged in fight Ciivakan is enraged by this. He asseverates, 'if I could not defeat them, the fame of mine will be undermined. Besides this, he takes an oath that he will enjoy with his beloved Tattai only after defeating them.[14] This asseveration unveils his desire to secure fame and worldly enjoyment.

The next asseveration of Ciivakan reveals his deep love for Kunamaalai and his righteous act in war. He sends message through the parrot to Kunamaalai that he will have a sexual intercourse with her once; otherwise he will be one who fights with the dreadful and treambling enemies.[15] This asseveration comes without wrath.

To know whether Ciivakan is there or not at Eemamaapuram, his friends seize the herd of cows of the king. Enraged by this Ciivakan starts to recover the herd of cows. Here he asseverates, 'I will make the crown of the seizer fall down at the feet of Tadamittiran; If not, like the love of the damsels, let my fame go unexposed.[16] This reflects his desire to get fame.

Putticeenan praises the severe austerity of Curamancar not to see any man even if he is like Manmatan, the God of Love. While hearing these words, Ciivakan takes his challenge and declares that he will stir up her passions and embrace her and that if this is not done, he will become a whore who fornicates with a harlot.[17] This reveals how much he dislikes fornication or adultery. He succeeds in kindling her passion and says 'if I do not enjoy with you tomorrow, I shall be a KaddiyaNkaaran. Thus the asseverations of Ciivakan depict his virtuous heart, desire for fame and wordly pleasures, regard for chastity, dislike for fornication and adultery and victory in war in a virtuous way.

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14. Ibid : 773.
15. Ibid : 1043.
16. Ibid : 1861
17. Ibid : 2002

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KaddiyaNkaaran's asseveration comes in one place. Ciivakan tells him that he is dreadful. He replies, 'the victory of one is depending on fate. Don't be proud of your success. If I wink my eyes on seeing the spear thrown by you, you can say that I was afraid. If I wink so, I will be considered as a man who doesn't feed his guests and gives nental distress to them because of fear for his wife[18]. This reveals his heroism and hospitality.

Curamancari who was defeated by kunamaalai in the competition held to select the best maker of cunnam, decides not to take food if she sees man and hears his name[19]. This asseveration comes to an end with the marriage of Ciivakan to Curamancari.

In Villi Bhaaratam asseverations of Tiraupati[20], Paantavaas,[21], Arccunan[22] and karnan[23] are mainly described. Turiyootanan order his brother Tuccaatanan to drag Tiraupati to his court and to pullout her dresses. He drags her by her hair and does as Turiyootanan order. Tiraupati, by this discourteous act takes a vow that she will tie her hair only after smearing her hair with the blood of Turiyootanan. Soon Viiman asseverates that he alone will kill all the sons of Tirutaraaddiran and drink the blood of Tuccaatanan who dragged his beloved Tiraupati and cool his body. He decides not to drink water with the help of his hands till then. To keep himself alive till the war he makes a decision to drink the scattering drops of water with the help of his club[24]. Here these two asseverations differ from the definition of Tolkaapiyar in some respect. 'Till doing this, this will not be done' is the idea reflected in these asseverations.

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18. Ibid : 2317-19
19. Ibid : 902
20. Villi : 2 : 2 : 255
21. Ibid : 2 : 2 : 256-58
22. Ibid : 7:3:179-84
23. Ibid : 5 : 4 : 241
24. Ibid : 2:2:256-57

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Next Aruccunan, Nakulan and Cakanteevan took their vows to kill Karnan Uluukan, the son of the Cakuni and Cakuni respectively.[25] Arccunan on hearing the death of his beloved son, Apimanyu, takes his vow to kill Cayattiratan who killed his son, before sunset the next day. He declares. 'If this is not done I will burn myself to death; If I do so (burn himself), I will enter the hell to which persons arguing unjustly in courts are destined; or the hell to which the foolish son who insults his father with unbecoming words is destined; or the hell to which the dog-like son who does not feed his hungry mother, but satisfies his hunger is destined; or the hell to which evil doers, and persons who betray the refugees are destined; or I be subjected to take food from my son's wife after the death of my wife.' From this asseveration, the author of the epic gives vent to some of the ethical principles.

The asseveration of Karnan is described as follows. 'While Lord Indra asks earnestly something from Karnan, he readily assures to give whatever he wants. 'If I will not give it to you, I shall be destined to enter the hell to which the warriors who flee from the battle-field on defeat are sent'. This asseveration of Karnan is one which comes without rage. It reveals his benevolent nature and his confidenee in his valour.

In Ariccantira Puraanam the asseverations of Vicuvaamittiran and Vaciddan are creating the main events of the epic. Vaciddan argues in the court of Lord Indra in Amaraavati that Ariccantiran is a virtuous and a good man having all good habits. Vicuvaamittiran protests and asserts that Ariccantiran was a bad man. The argument continues and Vaciddan asseverates that if Visuvaamittiran proves the misbehaviour of Ariccantiran, he will certainly cast off all the

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25. Ibid : 2 : 2 : 285

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values of his penance and go to the south taking toddy on his head. While hearing the asseveration of Vaciddan, Vicuvaamittiran asseverates thus: 'If vaciddan succeeds, I will offer half of the values of my penance to him[26]. This asseveration also differs from the characteristic one given in Tolkaappiyam. 'If one does this, I wiil do that' is the characteristic nature of asseveration depicted in Ariccantira Puraanam.

The asseverations in TamiL epics show that there must be two parties for an asseveration. The one is the teller and the other is the hearer. Sometimes the hearer may be one person or of a group. The characteristics also differ from place to place and from epic to epic. Tolkaappiyar's concept appears common to all. The asseverations of kaannaki in Cilampu, of Tiraupati and Viiman in Villi Bhaaratam, and of Vaciddan and Vicuvaamittran in Ariccantira Puraanam differ to some extent from the definition given In Tolkaappiyam. The asseverations of Villians in epic do not generally succeed. The successful asseverations foretell the coming events too.

26. Ari : 2 : 42-44

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CURSE

The practice of cursing and suggesting remedies to get relief from the curse are generally spoken of in epics. We see that the birth of some of the characters as human-beings, animals, rivers etc., is the results of curses imposed by sages. It is closely allied to the belief that the birth of a person in the present generation is the result of the good or evil deeds done by him or her in his or her earlier generation. Besides, the curse imposed on them during their earlier generation will be the reason for their re-birth. Some of the epic characters are having the power to administer curses on others. Some episodes spoken of in epics are also based on curses. Mostly the ascetic characters are having the power to curse others. Some mythological elements which are based on the courses are also narrated in epics.

In Cilampu the Goddess Maturaapati tells kannaki the reason for the murder of her beloved husband Koovalan. Here she refers to the curse imposed on him in his previous birth. In his previous birth he was known as Paratan and was a chief soldier of the King of CiNkapuram. He treacherously and unlawfully killed the merchant CaNkaman. On hearing the murder of CaNkaman, his wife Niili lamented and cried aloud and cursed; "he who inflicts a crue death on my husband shall share his fate". Thus Maturaapati explains the curse to pacify the ferocious Kannaki.[1]

The birth of the elephant Pattiraapati in PeruNkatai is due to the curse in the previous birth[2]. Here the previous birth and the curse are explained descriptively. The celestial dancer Pattiraapati is on her way to perform the duty entrusted

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1. Cilap : 23 : 167-170 2. PeruN : 5 : 3 52 - 40

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to her by Lord Kupeeran her King. On her way she sees a male and a female elephant enjoying sexual pleasure. The sexual feelings are kindled in her and she wishes to beget the birth as an elephant. She goes to Lord Kupeeran and entertains him by singing a lovely song. Lord kupeeran by his divine power comes to know of her desire and immediately curses her to become an elephant. She doesn't like to suffer throughout her life as an animal and so she at once begs him to parden her and to suggest a remedy to get relief from the curse, though she wishes to be an elephant for sometime. He then tells her that she will beget the birth as an elephant and will be caught by the soldiers of king Piraccootanan and become his chief elephant. She will carry Utayanan and his beloved Vaacavatattai from the bathing festival celebrated by Piraccootanan. On her way she will die due to 'Kaalakuudam' and hunger. Utayanan then utters the hymns 'pancamantiram' into her ear and thus she will get salvation from her elephant birth and become the celestial dancer again.

In 'Villi Bhaaratam' also the birth of Cantanu, KaNkar and Viiduman are due to curses which befell them in their previous births[3]. Thus in many cases the present births of the heroes and heroines and many other characters in epics are the result of curses. Some other forms of curses are also available in TamiL epics.

The Jain ascetic kavunti in Cilampu curses both the female and male harlots to become foxes[4]. This reveals the power of cursing possessed by Kavunti and her affection for Kannaki and Koovalan. Besides, the virtuous heartr of Koovalan and Kannaki are also depicted here. Both insist that the great saint should not give attention to the words of those who have left the path of virtue. Kavunti allows the magnanimous request of both koovalan and kannaki to relieve the harlots

3. Ref. the chapter Re-birth in this pook
4. Cilap : 10: 231-34

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from her curse after wandering in distress in the thick forests beside the walls of URaiyuur's fortress for one year[5]. This curse is used to portray the virtuous character of Koovalan and Kannaki.

IlaNkoo speaks of the genealogy of Maatavi by narrating a mythical episode of a curse on Uurvaci, the ancestress of the Maatavi, and Cayantan, the son of Lord Indra, who were cursed by Akastiyar. And this results in Maatavi becoming a dancer and Cayantan becoming the 'talaikkool' made of bamboo placed in the dancing theatre.[6]

Manimeekalai speaks of the curse against the city of Pukaar. It comes from Lord Indra. He curses that the city be destroyed if the King does not celebrate the Indra festival at Pukaar[7] Cintaamani refers to a curse which relates the origin of a barber who was once an ascetic and becomes a barber due to a Curse.[8] No curse is seen in Cuulaamani.

In Ariccantira Puraanam two references are seen. Vaciddan, the famous ascetic in Hindu mythology curses TiricaNku, father of Ariccantiran, to become a pulaiyan.[9] Just like this kancikai, the sister of Kaucikan becomes the river Koomati due to the curse of her husband, saint Irucikan.[10] Both these curses have a mythical background.

More references about curses are seen in 'Villi Bhaaratam' than any other epics in TamiL. This may be due to the fact that its story which is having primitive roots is recited traditionally by the common folk.

The birth of the characters in this epic are mostly based on curses. Nakudan, a king of the line 'Kurukulam' becomes a serpent by the curse of Akastiyar.[11] Yayaati, a

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5. Cilap : 10: 241-45
6. Cilap : 3: 1-7; 7: 18-25
7. Mani : 24: 62-65
8. Cin : 2491
9. Aric : 10: 17
10. Aric : 10: 5
11. Villi ; 1: 1: 15

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king in the same line begets old age by the curse of Cukkiraac-Caariyaar.[12] King Paandu innocently kills a male dear at the time of its sexual-intercourse with a female deer. Immediately the deer becomes a saint called kintaman and curses Paandu that 'you will also die like me when you engage in sexual ntercourse with a girl.[13] Ilan. the son of Manu innocently enters the reserved apartment of Goddess Umaa and becomes agirl named Ilai by the curse of Umaa[14].

Varkkai, a celestial dancer is engaged for entertaining kupeeran. Her maids are Caura peeyii, Camiici, Putputaa and Lataa. All of them are engaged in a dance to spoil the penance of a saint. The saint enraged by this action, curses hem to become crocodiles. They all beseach him to relieve them of the curse. He tells them that they may be freed with the help of a person of integrity and worth after suffering for hundred years as crocodiles.[15] All of them are saved from the water by Arccunan and they take their original form after the curse period is over. This curse depicts the greatness of Arccunan.

Uurvaci comes to Arccunan full of love to have sexual pleasure but he worships her as his mother. She is enraged by his act and curses him to become a eunuch.[16] This curse reveals the chastity of Arccunan and helps him to live for one year in disguise.

Pundariikan, an asura had a curse that he will die when some one strikes him with a mace (toomaram) on his shoulder.[17] This accounts for his death by Viiman. Paracu-raaman curses karnan that his knowledge of using weapons in the war will be useless in the time of need. It is a punish-

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12. Ibid : 1: 1: 20
13. Ibid : 1: 2: 51
14. Ibid : 1: 1: 7
15. Ibid : 1: 7: 48
16. Ibid : 3: 1: 164
17. Ibid : 3: 3: 78-79

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ment for his act of lying that he is a brahmin, to become the student of Paracuraaman. This curse leads to the defeat of Karnan by Arccunan in war and to his death.[18] Just like this, two curses create the death of Turiyootanan. The one is by Turaupati[19] and the other by saint Maittireeyar who curses him that he will die by the mace of Viiman.[20]

Thus in Villi Bhaaratam as in other epics, the curses decide the fate of many characters. They account for the present birth of the characters and their victories and defeats. Thus we may conclude that the curses in Tamil epics have been employed for many-sided purpose.

18. Ibid : 8: 2: 232
19. Ibid : 2: 2: 254
0. Ibid : 9: 1: 194

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IDEA OF RE-BIRTH

The belief in birth is common to all Indian Religions. We can be sure that previous births are spoken of in epics only due to the influence of this religious thought. The re-birth may occur according to the good and evil deeds done in this birth. So all religions insist to follow the virtuous path of Gods and His foot steps in order to cross the ocean of birth. The Jains have a strong faith that the fruit of good or bad 'karma' should occur and also it should be over come only by personal experience Since most of the Tamil epics have been composed by Jain poets the act of fate and the description of previous birth cannot be avoided in them. In TamiL epics in many cases the present birth occurs due to the curse inflicted during the previous birth. The previous birth of the hero or heroine of an epic is spoken of mainly

Cilampu narrates the previous birth of both Koovalan[1] and of a celestial having a hand of monkey.[2] In his previous birth Koovalan is known in the name of Paratan, Paratan serves as a courtier to the King of CiNkapuram. He catches hold of CaNkaman a merchant from the enemy Kingdom of Kapilapuram who has come to set up a business at CiNkapuram and suspects him to be a spy and causes his death, Niili the wife of CaNkaman suffers for fourteen days with great grief to the death of her husband and joins her husband in the celestial world. At this time she curses the murderer of her husband to suffer the same grief. Koovalan is killed and accused as a thief only due to this curse as well as due to his evil deed in his previous birth. It clearly depicts the Jain philosophy that the fruit of a person's deeds must be experienced by himself.

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1. Cilap : 23: 138-170 2. Cilap : 15: 151-197

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The previous birth of the celestial is narrated thus : Once when the wife of Eddicaayalan is feeding a saint, a monkey comes there at the foot-steps of the saint and eats the remaining portion of the food and water left by the saint. It looks at the face of the saint with great joy. The saint who happens to see it, requests the merchant's wife to feed it as her own child. She protects the monkey as he advised during its life time and also after its death by giving gifts in order to avoid its evils. As a result of her generosity, the monkey begets a birth to a King called Uttara Kauttan of Vaaranavaaci in his kingdom of Mattimam. In this birth he liberaly presents gifts. His life ends at the age of 32 and he becomes a celestial. He has his one hand as in his monkey's birth in order to show his gratitude to the wife of Eddicaayalan. This previous birth of the celestial reveals the greatness of liberality. But this story is used in the epic to insist the goodness of getting refugee.

In Manimeekalai, the previous births of Maatavl, Manimeekalai, Cutamati, Utaya kumaran, and Aaputtiran are spoken of Goddess Manimeekalaa takes off Manimeekalai and places her in the Island Manipallavam. She then returns to Cutamati and makes her asleep and reveals to her previous birth[3]. She also makes known to her the previous birth of Manimeekalai[4]. At Manipallavam, Manimeekalai worships Lord Budda and at once she comes to know of her previous birth[5]. She reveals that she has known all the events that had been informed by saint Piramataruman in her previous birth. Manimeekalai next worships Goddess Manimeekalaa and this Goddess tells her of the previous birth of Utayakumaran, Maatavi and Cutamati[6]. When Meekalai expresses her pre-birth to saintly Aravana Adikal, he also makes her know of the previous birth of Maatavi and Cuttamati[7]. Thus the previous births of these four characters are repeated now and then and it subdues

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3. Mani : 7: 98-105
4. Mani : 7: 106-110
5. Mani : 9: 38-53
6. Mani : 10: 20-74
7. Mani : 12: 45-48

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the interesting narration of the epic story. The previous birth of these charecters are as follows :

Ilakkumi the daughter of King Iravivarman and his Queen Amutavati of city Acootaram, is the present Manimeekalai. Iraakulan, the son of King Attipati and his Queen Niilapati is the present Utaayakumaran. Both Manimeekalai and Utayakumaran are husband and wife in their previous birth in the name of Iraakulan and Ilakkumi Both are enjoying their family life Once when Ilakkumi worships saint Piramataruman, he foretells the coming events in her rebirth. He tells her, "Iraakulan will die on the sixteenth day by a snake bite called Tiddividam. You also will die by setting fire to yourself. You can get your rebirth at Kaaviripuumpaddinam.[8]" Here in this previous birth, the present is spoken of as re-birth.

Goddess Manimeekalaa reveals to Meekalai, the reason for her birth. In her previous birth as Ilakkumi, she enjoys with her husband Iraakulan in a shady-grove. There saintly Caatucakkara Munivar appears. Suddenly Iraakulan gets angry but it is controlled by Ilakkumi. She feeds him, shivering with fear. This good deed of Ilakkumi is the reason for her re-birth as Manimeekalai and also for her ascetic life. The Goddess also makes known to Manimeekalai that she will get salvation.[9] Thus in Manimeekalai it is revealed that the good deeds of Manimeekalai in her previous birth are the basic reason for her ascetic life and her greatness. Besides, it is due to the reason of her previous birth that her mind goes with affection towards Utayakumaran, the husband in her previous life.

Maatavi and Cutamati are known as Taarai and Viirai in their previous births and they are the sisters of Ilakkumi. Both Taarai and Viirai are married to a prince Tuccayan, King of the city Kaccayam in the kingdom of 'ANkanaadu. Both are enjoying by seeing the beauty of the mountainous

8. Mani : 9: 38-53 9. Mani : 10: 20-49

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region with their husband and there they happen to see a Buddhist saint 'Aravanar', on the bank of the river Ganges. They worship him and ask him the reason for his arrival. He tells them that he has come to see and worship the mountain called 'PaatapaNkayam' where Lord Buddha was born and preached his teachings. He also said that they can also accompany him in worshipping the holy mountain Paatapankayam. Both of them worship the holy mountain as advised by the saint. Only due to this good deed they beget the birth of Maatavi and Cutamati. Thus Goddess Manimeekalaa reveals to Meekalai the pre-birth of Maatavi and Cutamati.[10] The present relationship between Maatavi and Cutamati is also attained due to the deed in their previous births. In it, when Taarai the present Maatavi is killed by an elephant, Viirai, the present Cutamati also puts an end to her life.[11] So they are together, due to the affection and love for each other in their previous births both in life and in death.

Next comes the pre-birth of Aaputtiran. In his previous birth he is born as a son of the abandoned wife of a vedic brahmin due to her illegal relationship. She goes to the bathing ghat of Kumari to have her holy bath in order to get rid off her guilt. On the way she begets a son and she leaves him in a garden. There a milchcow feeds the child with its milk and protects the child for seven days. Due to this graceful act of the cow, it is born as a calf in its next birth and has grown under the protection of saint Manmukan in the island of Caavakam. By the grace of this Saint, Aaputtiran is born as a son to this cow which feeds him in his previous birth. He has grown under the protection of King Puumicantiran of Caavakam and he himself becomes a King. Aaputtiran leads an ascetic life at Manipallavam and puts an end to his life by thinking of the graceful cow which feeds him and this is the reason for his re-birth as a son to the cow. So the re-birth of Aaputtiran occurs only due

10. Mani : 10: 50-74 11. Mani : 12: 45-48

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to the affection and love that he adopts even in his death[12]. So the thought that Cilampu reveals[13], that love and affection is the basic reason for re-birth, is found in Manimeekalai also.

There is no such reference about the previous birth of the hero or heroine in PeruNkatai. But at the same time the previous birth of the elephant Pattiraavati is referred to. Pattiraavati, a celestial dancer at the court of Lord Kupeeran was born as an elephant due to the curse of Lord Kupeeran[14]. Just like this, the pre-birth of Naravaaka Tattan, son of Utayanan is also alluded to in PeruNkatai. Cootanan performs strong penance in order to fulfill his desire to become the king of Vellimalai in the celestial world. He also wishes to be born in the earth and to enjoy the worldiy pleasures with his divine body. He has a strong faith in his desire. He is born as a son to Vaacava Tattai due to the order of Cautarumeentiran[15]: Here both the elephant and Naravaaka Tattan are born due to love and affection in their previous birth.

Cintaamani speaks of the pre-birth of Ciivakan and his wives.[16] Acootaran is the son of king Pavanamaa Teevan and his Queen Cayamati of the city Puumimaatilakam. Prince Acootaran, in order to fulfill the desire of his wives, catches hold of the young one of a swan and gives it to his Queens while they are enjoying in a grove. They bring it to their palace and brings it up. When Pavanamaa Teevan happens to see it in the palace, he feels unhappy and informs his son that he will be caught hold of as a prisoner and will be separated from his relatives due to his sinful act of separating the young swan from its tribe. Hearing these words, Acootaran trembles with fear and takes the young swan to the pond and makes it enjoy with other swans in the pond.

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12. Mani : 15: 1-45
13. Cilap : 30: 136
14. PeruN : 5: 3: 62-168
15. PeruN : 5; 3; 169-210
16. Cin : 2850-90

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Then he dislikes and avoids the lustful feelings and renounces all the worldly pleasures. He performs strong penance and becomes a saint (kadavul). Further he continues his penance and attains a birth of Indra called Caacaran who wears the garland of kaRpakam flowers. And then he takes the birth as Ciivakan a son of King Caccantan. He is separated from his wives due to his sinful act of separating the young swan from its tribe in his previous birth. Also he is imprisoned due to his act of imprisoning the young swan in the palace. So we are informed here that the good and evil that a person enjoys in this birth will depend on the good and bad actions in his previous birth.

Cutancanan who is born as an ugly dog gets relief and regains his actual form while hearing the mystic hymns of 'Pancamantiran' chanted by Ciivakan[17]. He gets his possession as King of Yakstraas on the mountain called Cantirootayam[18].

In Cuulaamani, both Tividdan and Vijayan are spoken of as incarnations of Gods Vaacuteevan and Palaraaman respectively. There is no other information about pre-birth in Cuulaamani. Ariccantira Puraanam refers to the pre-birth of river koomati which is purely related with myhology[19]. Kaucikai, sister of Vicuvaamittiran gets married to saint Irucikan. This saint decides to go the world of Lord Brahmma in order to perform penance. So she worries a lot and cries aloud due to his separation. The saint atonce gets angry and curses her to become a river and thereby she is born as river Koomati in the earth.

In Villi Bhaaratam, previous birth of King Cantanu, his Queen KaNkaateevi and their son Viiduman[20], and those of Pandavaas and their wife Tiraupati[21] are spoken of in detail. Amongst these, the first one is attained by curse and the second one is by the actions in their previous life.

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17. Cin : 945-47
18. Cin : 955
19. Aric : 10: 5
20. Villi : 1: 1; 56-73
21. Villi : 1; 5; 72-86

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The previous birth of King Cantanu and his Queen kaNkaateevi is as follows; The kaNkai is a girl living in the matted hair of Lord Siva in the celestial world Once she dances in the court of Lord Brahmma There appears the wind God and slightly removes her attire to appeal her parts (organs) in order to test the firm mind of the celestials. Varunan, the God of Rains who happens to see her parts, gets lustful feelings, and continues to have a lustful look upon her organs. When Lord Brahmma happens to see him, he becomes ferocious and curses him to be born in the earth[22] King Cantanu is born in the earth only due to this curse.[23] The girl kaNkai also is cursed, to take her birth as a woman in the earth due to her lustful look upon Varunan.[24]

The girl kaNkai who is cursed, descends through the air and approaches the eight Vacu Devaas. They at once reveal their own curse. Among tne eight the one Pirapacan at the instigation of his wife decides to rob the cow 'Kaamateenu' from saint Vacidda Munivar. Others do not attempt to stop his evil deed. When the saint Vaciddar comes to know of his cow's theft with his divine knowledge, he curses them all with great fury. The Vacu devas worship the saint and asks for redemption from the curse. He tells them patiently that the seven Vacudeevaas will get their real form, immediately after begetting the human birth. Pirapaatan alone will live long by avoiding sexual union and finally will attain salvation.[25] Thus the Vacu devaas explain their curse. While hearing this, the girl kaNkai shows her grace and allows them to become her sons.[26] Due to this curse, kaNkai gets married with King Cantaanu and begets seven sons, the Vasudevaas and kills them all. And at last she begets Pirapaacan who is known as Viiduman. He lives in the world for a long time due to the curse of saint Vaciddan and finally he puts an end to his life in the Bhaarata war.

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22. Villi: 1:1:59
23. Villi : 1: 1: 69
24. Villi : 1: 1: 60
25. Villi : 1: 1: 63-69
26. Villi : 1: 1: 69

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The previous birth of Paandavaas and of Tiraupati is told to Turupatan, father of Tiraupati by saint Vyaasar. The Paandavaas wish to marry Tiraupati but Turupatan doesn't accept to give his daughter's hand in marriage to all the Paandavaas. At this occasion Saint Vyaasar makes his appearance in the epic scene and tells him their previous life and makes Turupatan give his consent. The pre-birth of Paandavaas is told as follows :-

In the previous birth Tiraupati is born in the name of Nalaayani. Her husband is Saint Mautta Kalyan. This saint becomes a leper and attains old age in order to test the purity of his wife's chastity. He troubles his wife daily. But she doesn't disgust him. She eats happily the food left by her husband which is stirred with the rotten fingers of the saint. Saint Mautta Kalyan knows her purity and changes his form and appears before her as a man of beauty. He lives happily with her. The saint tells her to ask him a boon and she requests him to fulfil her desire that he should show his unavoidable love and affection, towards her everafter. He fulfils her boon and leads a happy life with her for ever. In the next birth, she is born as Intira Ceenai and gets married with the same saint. But his mind at this time moves towards penance to attain eternal bliss by leaving her and her affection. He leaves her in order to perform penance after pacifying her. Due to his order Intira Ceenai worships God Siva and begs him five times to give her a husband with all the aspects of a man and so God Siva bestows His boon and grace as she desires. Hence, it is to be noted that she will be getting five husbands. She feels sad to get five husbands and sheds tears after her holy bath in the river Ganges. Her tears become golden lotus, and Lord Indra comes to know of this. He appears before her. He doesn't know the order of God Siva that the person who sees her first should be taken off, to his place. Due to this order, Lord Indra and the poor girl enter in to the place where God Siva dwells. Lord Indra appears before God Siva with full of haughtiness, but God at once deprives him of his pride and makes him a coward. Lord Indra is imprisoned by Him in a cave in

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which four Indraas have been kept as prisoners. Then all the five Indraas worship the foot-steps of God Siva. He curses them that they all will be born in the earth and get the hands of this girl in marriage. There they will remove the cruelties in the world as well as their own guilt and then will be relieved of their worldly life and will come to the celestial world in their original form.

Thus in epics the previous births are told. Besides, the re-birth also occurs in some of the epics. It is referred to in Cilampu also. It gets a very prominent place in the shorter epic Yacootaara kaaviyam. Though the previous birth of Manimeekalai is really her pre-birth, it is spoken of as a re-birth of Ilakumi[27]. In the same trend the previous birth of Aaputtiran is narrated in Manimeekalai[28]. Both the previous birth and the re-birth of Pattiraavati in PeruNkatai is singled out.

Pattiraavati, a celestial dancer is born as an elephant due to curse and gets relieved while hearing the words of panca mantiram chanted by Utayanan. She gains her original form and entertains Lord kupeeran in his court by dancing daily. She earnestly requests Lord kupeeran to bestow a son to Utayanan inorder to show her gratitude. Lord kupeeran does as she requests.[29] Besides, she her-self takes the form of a carpenter, descends through the air to make the instrument which is capable of flying in the air in order to get rid of the longing and lassitude of Tattai.[30] And then the disguised carpenter shows her real form of a celestial dancer Pattiraavati and also reveals to Utayanan and others that she was the elephant Pattiraavati once.[31] Likewise the birth of Cutan canan in Cintaamani is also somewhat related.

But the re-birth in a complete scene is adopted only in Cilappatikaaram and in yacootara kaaviyam. In Cilampu,

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27. Mani : 9: 38-53
28. Mani kaatai : 13, 15: 1-45
29. PeruN : 5: 3: 52-168
30. PeruN : 5: 4: 27-33
31. PeruN : 5: 5: 26-31

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the re-birth of the mothers of Koovalan and Kannaki and of Maatari is referred to. The two young daughters of Araddan ceddi and a daughter of Ceedakkudumi are known as mothers of Koovalan, kannaki and of Maatari respectively. While sprinkling the holy water upon these three children, they at once take their original form and suffer a lot due to the death of their beloved Koovalan and kannaki. This re-birth of them is revealed first by Teevanti who is possessed by God Paacanda Caattan[32] and then by Maadalan who splashes the holy water upon them[33]. Madalan inparts knowledge for the reason of their re-birth. He tells that they do not perform virtuous deeds in order to getrid of their birth and death. A'so they are having immense affection and love towards Kannaki and Koovalan even at their end. So it may be the reason for their re-birth[34].

The story of Yacootara Kaaviyam is completely based on the re-birth of Yacootaran the hero and his mother Cantiramati. Yacootaran happens to see her wife's illicit connextion with an ugly man of leprosy called AddapaNkan and decides to perform penance by leaving his lust. But he and his mother are killed by his own wife by Poisonous food. The dead Yacootaran begets the birth as a peacock while his mother as a dog. This peacock picks and injuries furiously the eye of AddapaNkan who is still enjoying the sexual union with his wife. It is hardly wounded by a stone thrown by Amirtamati wife of Yacootaran. At once the dog seizes it and so it breathes its last. This evil deeds of the peacock and the dog beget them both another birth in the form of pig and black serpent. Here the pig kills the serpent and swallows it and is killed by a bear.

Next the soul of Yacootaaran enters in to the body of a fish called Ulookitam while the soul of his mother gets the form of a crocodile. The fish is cooked and is distributed

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32. Cilap : 30: 47-52
33. Cilap : 30: 98-115 34. Cilap : 30: 125-35

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to all in his funeral ceremony. Those who eat him, praise him and 'Yacootaran may attain eternal bliss'. The crocodile is also killed. Next Cantiramati begets the form of a ewe and Yacootaran of its lamb. This lamb while growing enjoys with its mother the sexual union and is deadly attacked by a ram. But the semen grows as a lamb in the uterus of the ewe. Yacoomati, son of yacootaran puts an end to the life of this ewe but the lamb comes out of it and is protected by a herdsman. Cantiramati becomes a buffalo and is troubled much and is cooked due to its sinful act of killing the horse of the king called 'Aracavaakanam'. Its flesh is eaten by Amirtamati. Also she kills the ram protected by the above hardsman and eats its meat. Finally both of them beget the birth of hen and cock and hear the virtuous preaching of a Jain saint Akampana Munivar. They crow with joy while hearing the preachings and thereby they are killed by king Yacoomati. At last both of them are born as human beings to a son and a daughter of Yacoomati who is the son of Yacootaran. They are named as Apayaruci and Apayamati and follow the virtuous path of Jainism and finally attain salvation.

Thus in epics, the previous birth and the re-birth are spoken of. Amongst the two, the latter does not get a prominent place in TamiL epics. Rare references are seen about these two births in western epics. We have seen in TamiL epics that these two sorts of births can be attained only due to one's good and evil deeds and also, due to the curse of a saint or a God or a deity.

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GENEALOGY

The creation of the world, its end and the genealogy are considered as the three basic aspects of the TamiL Puraanams, says Vaccananti Maalai.[1] Similar in the case in Sanskrit. But kaalitaacar's 'Rakuvamcam' is an exception to this rule Rakuvamcam speaks about the genealogy of the kings starting from Tiliipan to Tacaratan, Raman and his sons, Lavan and kucan. In Cuulaamani and in villi Bhaaratam a detailed genealogical survey is given. It may be said that in the rest of the TamiL classics it is negligible. The TamiL epics and the traditional legends are very closely connected one enfolding over the other. Hence it is difficult to trace from which of the two, the introduction of the genealogy in literature started. It may be said to have evolved from the Puraanam, but one cannot prove its authenticity. Since most of the legends are dated for behind the epics, it is difficult to trace the origin. They have been written more or less similar to the epics. So the origin might have come from the epics.

Genealogy here refers to the history of the character's line. It speaks about the greatness and ancient glory of their ancestors. The history of the previous birth differs slightly from this. Pre-birth tells the story of a character as to what he or she was in his prebirth. Genealogy talks about the glory of the ancestors of a character. In Cilampu we see refersnces to this.

When Maatavi is introduced to us for the first time I/aNkoo gives us a full lengthy story about her family genealogy.1-A Later in Kadalaadu kaatai too he refers to her ancestors.[2]

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1. Vac : nuuR : 43
1-A Cilap : 3 : 1-7
2. Ibid : 6:18-25

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Uurvaci is dancing in Lord Indra's court. Naaratar is playing the music for her dance, on the lute (yaaL). Uurvaci while dancing sees Indra's son Cayantan. Mutual attraction makes Uurvaci to go wrong in her steps. Akastiyar feels that she has insulted the divine music of the Naarata viinai. He curses both Urvaci and Cayantan. According to the curses Urvaci is born as a dancer named Maatavi in the world and Cayantan becomes a bamboo. The Maatavi referred to in Cilampu hails from the family of Uurvaci.

Generally the dynasty of a king in TamiL literature is mentioned as one belonging to the line of the Moon or the Sun. In Cilampu, the Paandiya kings are hailed as the sons of moon.[3] The CooLaas are described as the descendants of the great Manu Niitic CooLan.[4] They are also hailed as the off springs from the family of king Cipi.[5] Both these kings, it may be mentioned here are famous for their unbiased judgement.

The CooLaa king Mucukun'an is believed to have guarded the heavenly state of Lord Indra[6] TirumaavaLavan is said to have won great laurals by his valour.[7] These ancestorial glories are vividly described by IlaNkoo, when he talks about the CooLaa king.

The greatness of Paandiyaa kings is given in detail by the Goddess Maturaapati.[8] Once a man named Kiirantai happens to be away from home for a few days. The Paandiyaa king as usual goes for his night patrol of the city. He unintentionally knocks at Kiirantai's door, mistaking that there is some stranger inside in the abseuce of Kiirantai. At once he realises his mistake when he hears the words of Kiirantai's wife speaking to Kiirantai himself. The next day, the king

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3. Ibid : 6 : 11-23 4. Ibid : 20 : 53-55; 29:19:4-5
5. Ibid : 20 : 52; 29 : 19 : 1-3
6. Ibid : 5 : 65 - 67; 6 : 7 - 13
7. Ibid : 5 : 90 - 104 8. Ibid : 23 : 42 - 131

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who had won even Lord Indra, willingly punishes himself. He cuts off his hand which knocked at the door. He is known as PoRkaip Paandiyan.

Another king offers a present to a vedic brahmin. This brahmin priest called Paraacaran distributes his rich presentation to Takkinan, a brahmin babe of Vaarttikan and Kaarttikai who chants the vedic hymns with clear prononciation. This little boy Takkinan wears the ornaments and enjoys. On seeing the rich ornaments on the person of the poor boy the soldiers unjustly imprison him mistakenly thinking that he was stolen the pa'ace ornaments. His mother kaarttikai wails in sorrow. The Goddess koRRavai shuts Her temple door as a protest to this unjust act. The king realises his fault. He sets free the brahmin and also gives a fertile city Tankaal, surrounded by paddy fields as a gift. Besides this, the king prostrates before poor Vaarttikan and begs to excuse him. Thus the Paandiyaa kings were famous for their justice and humbleness.

Further, a Paandiyaa king had made even the great ocean recede. Another one had defeated Lord Indra and as a token of his victory had taken off the great garland of Lord Indra. When Lord Indra in anger had deprived the Paandiya kingdom of rain, the king had the clouds tied up and forced them to rain over his kingdom.[9]

Thus the Goddess Maturaapati narrates the glories of the Paandiyaa kings. Unlike Cuulaamani and Villi Bhaaratam greatness of genealogy is not portrayed here. Here only the excellencies of the individuals pertaining to the great family is brought to light.

Likewise the greatness of the Ceeraas is also portrayed. CeNkudduvan informs his victory over the northern kings to his rivals the CooLaa and the Paandiyaa. But they mock at his valour. CeNkudduvan hears of it through Niilan and is

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9. Ibid : 11 : 17-30

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enraged But Maadalan pacifies him. He explains the perishable nature of life to the king. While doing so. he points out the charitable acts of the ancient Ceeraa kings. One of the Ceeraa kings had cut down the kadampa tree in the middle of the ocean as a symbol of his victory. One had gone up the high Himaalayaas and had placed his victorious flag flying there. Another Ceeraa king enabled Paalaik kautamanaar to attain eternal bliss. The next one had governed the Yavanaa country and had gone to Himaalayaas. Further a Ceeraa king had got victory in the war held at Akappaa. One had got the water from both the oceans to celebrate the festivals of KoRRavai. It was again a Ceeraa king who brought in the giant ghost 'catukka puutam' at the city cross road to guard the good and destroy the evil[10] Thus these glories can be taken to mention something about the genealogy of the character.

In Cuulaamani, the genealogy of Tividdan, Payaapati, and Cuvalanacadi are narrated. Tividdan's genealogy is as follows; The world is surrounded by seven seas, seven rivers and there are seven continents in the world. The continent of Bhaarata (Indra) is one of them. For three aeons the earth was the place of sexual pleasure. During the fourth aeon, Lord Brahmaa was born. He created the sun, moon and other planets and the earth slowly lost its old position. During this phase to save the people and other living beings from sufferings and hardships Lord Arukan appeared. The world followed his footsteps. He defined the great charities and religious duties. He classified the people based on their nature and conduct. By his grace Paratan was born and he ruled the continent. He worshipped Arukan and asked about the future. To this the Lord replied that after him 23 more saints known as 'TiirttaNkarars' will appear periodically. Paratan will have 11 more successors to his throne. Nine devas, nine-vaacudevas, and nine pirati vaacu

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10. Ibid : 28 : 135 - 148

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devas will also appear. The son of Paratan called Maruci will kill the king Accuvakandan for the sake of Cuvalanacadi's daughter Cuyampirapai. Later he will become the God. He will be the first vacuteevan. He is no one else but Tividdan. Thus the genealogy of Tividdan is treated according to the Jain concept.[11]

Maruci comes to Payaapati for Cuyampirapai's marriage as a messenger. Here he reveals his identity. Here he narrates the genealogy of Cuvalanacadi.[12] In the ancient time Lord Arukan creates the ruling castes-the puruva, kuru, Ari, Naata and Ukkira kulams. Kaccan was born in one of these classes. His wife is Cutan canai. Nami is their son. He does not like politics and becomes a Jain ascetic. He worships Lord Arukan by his enchanting music. The birds, animals, Devas and the rest are spell bound by his music. The King of the snakes Aaticeedan appears before Nami. He offers to grant Nami whatever he wishes for. Nami asks him for enjoyment and richness like the devas. The king of the snakes grants him the same. Cuvalanacadi is the descendant of Nami.

When Payapati's court astrologer hears this, he explains the greatness of Payaapati's forefathers.[13] King Vaakuvali is born by the grace of Lord Arukan. He crowns his son as the king of his monarchy and goes to the forest to make penance. While he is in meditation asnake builds its abode around him. Soon he is surrounded by snakes. His body is tied up by the creepers and snakes. The sparrow builds its nest on his head. But he pays no attention to all this. He continues his meditation. Thus he attains bliss and is above the great devas. Payaapati hails from such a noble family. Thus the three men have a glorious background of genealogy indebted to Jainism.

In Villi Bhaaratam the greatness of kurukulam is well portrayed. Putan (Mercury) is the son of moon. Ilan is the son of Manu. By the curse of Umai he becomes a girl named

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11. Cuulaa : 388-406 12, Ibid : 535-49
13. Ibid : 550-61

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Ilai. Puruuruvaa is born to Putan and Ilai. He relieves Uurvaci from the Asuras and marries her. They beget a son named Aayu. Nakudan is Aayu's son. Yayaati is his son. Yayaati marries Cukkiraaccaariyaar's daughter Teevayaanai. They have two sons. Later he loves and marries Teevayaanai's maid Canmittai-daughter of Vidapannan, the King of Asuras: He has a son through her named Puuru Having come to know of this, Teevayaanai rushes to her father He curses Yayaati to become old. The aged Yayaati requests his three sons to take his aged body and to give him back their youth so that he can continue his lustful life. His first two sons refuse to help him. But his youngest son Puuru offers his youth to his father and helps him. Yayaati enjoys himself till he feels surfeited. Later he returns Puuru his youth and crowns him as the King of his monarchy. Paratan is born in Puuru's family. Atti is born after Paratan. He is the founder of Attinaapuri. Kuru is born in this family. Cantaanu is born in this kuru family He marries kaNkaateevi and Viiduman is born to them. Later he marries Yoojana kanti and has two sons viz. CittiraaNkatan and Vijittiraviiriyan. CittiraaNkatan died untimely. So Vijittiraviiriyan becomes the King. Viiduman arranges the marriage between Vijittiraviiriyan and the two daughters of the king of kaaci named Ampikai and Ampaalikai. But unfortunately he has no children and dies. His mother Yoojana kanti requests Viiduman to bless her with a grand son by an union with Ampikai and Ampaalikai. But he strongly refuses her request. So she gets his (Viiduman's) permission to bless children through her son Vyaasar who was born to her by the illegal union with Paraacaran, the priest. By Vyasar's help the two widows of Vijitti raviiriyan have children. When Vyasar has sexual intercurse with Ampikai she closes her eyes due to fear. So she gets a blind son Tirutaraaddiran. When he has union with Ampaalikai she becomes pale due to fear and shyness. So she gets the fair and white coloured Paandu as her son. Thus the origin of the Paandavaas and Kauravaas is depicted[14].

This genealogieal history and family glories of characters in epics can be recorded as one of the numerous ingredients of the epic.

14. Villi : 1 : 1 : 6 - 147; 1 : 2 : 2 - 17

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MYTHOLOGY

The interference of Gods and divine deeds in epic impart a sense of elevation and an appearance of greatness. We find in epics like Cilampu the Indian Veedic, Itikaacic and Puraanic elements and ideas and also ancient historical facts. These elements and historical facts are included in the epics in the form of similies so as to dignify the epic.

TamiL Kings like Karikaalan,[1] KadaR Kadampu eRinta Ceeran,[2] Manuniitic CooLan, Cipi[3], the two Paandiyaa Kings well known for justice,[4] Mucukuntan[5], etc., and the history of the seven chaste women believed to have lived in ancient time in Pukaar,[6] and the historical facts and facts that achieve distinctive places in Cilampu and beautify it.

Itikaacic and Puraanic elements like the separation between Nalan and Tamayanti[7], between Raaman and Ciitai[8], and the traditional folktales like the tale of the eelestial with a monkey's hand,[9] the story of the mangoose and the brahmin woman,[10] and the story of Goddess Manimeekalaa,[11] are made a special and beautiful use of in Cilampu.

Historical facts and aspects about Nedumudik Killi and Piilivalai,[12] about Karikaalan,[13] about the sons of Kaakantan who fell madly in love with the chaste women like Maruti and Vicaakai,[14] about Kudakkooc Ceeran and Koovalan[15] all these find beautiful expression in Manimeekalai.

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1. Cilap : 6: 159-60
2. Ibid : 28: 135-38
3. Ibid : 20: 51-54
4. Ibid : 23: 42-131
5. Ibid : 5:65; 6:9
6. Ibid : Kaatai: vancinamaalai
7. Ibid : 14: 50-57
8. Ibid : 14: 48-49
9. Ibid : 15: 149-90
10. Ibid : 15: 54-75
11. Ibid : 15: 28-39
12. Mani : 25: 176-203
13. Ibid : 4: 105-210
14. Ibid : 22: 21-24. 50-56, 155-58
15. Ibid : 25: 198-200

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Mythical information about Arccunan who lived as an eunuch in the country of King Viraadam[16] about Vicuvaamittiran who, because of keen and uncontrollable appetite ate the flesh of dog,[17] about Lord Indra who was cursed by the saint for his immoral connexion with the saint's wife[18], about the Fire God's wife who, having known her husband's immense lust for the seven wives of the saints, cleverly took the shape of those women and had sexual union with her own husband[19], about the monkey battalions who constructed barrier in the sea[20], etc., are splendidly portrayed in Manimeekalai.

The story of Yuuki in PeruNkatai who in order to set free Utayanan, king of Koocampi took the awkward shape of a sick and weak man and lived in Uncai also is hinted in Manimeekalai[21].

Some notes on the epics Raamaayanam and Mahaa Bhaaratam and on the Gods Siva and Tirumaal are seen in the epic PeruNkatai. These are mostly described in similes.

The chastity of Tattai who is aware of the fact that messages have been sent to Kings to inform them of her Cuyamvaram is compared to the chastity of Ciitai. Ciitai who requests the Goddess of Earth to receive her when Raaman sheds tears of pity for her, and proves her divine chastity and disappears. The power of Tattai's chastity is also revealed in the same manner by CaaNkiyattaay who informs Utayanan that if Tattai comes to know of the fact that messages have been sent to Kings inviting them to her Cuyamvaram when she herself is in deep love with him alone, she is likely to die[22]. The act of the monkeys who go in search of Ciitai is compard to the act of the hunters who comb the whole forest where the elephant Pattiraavati lies dead on the ground, with the idea that the persons who come on the back of the

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16. Ibid : 3: 146-50
17. Ibid : 11: 82-91
18. Ibid : 18: 90-91
19. Ibid : 18: 93-97
20. Ibid : 17: 9-12
21. Ibid : 15: 61-66
22. PeruN : 1:36:338-41

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elephant might have hidden themselves somewhere round there[23]. A seene in Raamaayanam is alluded to in PeruNkatai when PiNkalan and Kadakan meet their brother Utayanan after a long period of complets separation. Their depression due to disappointment at their not having done their duty to their brother Utayanan, and not having been with him to share his grief is pictured, and compared to the fortunate opportunity of Laksmanan who always follows his brother and does him immense service[24]. Thus three elements of Raamaayanam are pictured here.

References to four events in Mahaa Bhaaratam are also included. When Piraccootanan generously offers a palace to Utayanan, he doubts whether it may be a palace like the one of red-wax specially constructed by Turiyootanan to put an end to the lives of the Paandavaas[25]. When Yuuki is prepared to do anything to save Utayanan, he says that he is going to feed the appetite of his sword as Arccunan has burned down the entire forest of Kaandavam in order to feed the hunger of the God of Fire[26]. Even when his bow-string is cut off by karnan, Apimanyu using his bow skilfully faces the weapon of the enemies. Utayanan in the same manner averts by his stringless-bow all the arrows of the hunters who have cut his bow-string[27]. Utayanan defeats eight kings including Viricikan as Viiman defeats and destroys the hundred Kauravaas[28]. Thus the four information from Bhaaratam are used here in the special form of similies.

Two hints on God Tirumaal are to be seen here. The people praise Tattai that she has performed penance to embrace Utayanan's breast, as Goddess Tirumakal embraces that of God Tirumaal[29]. The minds of the hunters are greatly confused when the army of Idapakan attack them. Their confusion is

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23. PeruN : 1: 55: 109-110
24. PeruN : 3: 24: 89-94
25. PeruN : 1: 33: 8-12
26. PeruN : 1: 46: 91-92
27. PeruN : 1: 56: 56-58
28. PeruN : 3: 21: 10- 11
29. PeruN : 2: 1: 36-38

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like that of the milky sea when God Tirumaal churns it using Mantiramalai as the churning stick[30].

God Siva is spoken of in two places. Utayanan tightly embracing Tattai gets down from the back of the elephant Pattiraavati that has fallen down dead due to sickness. The descending of Utayanan and Tattai from the elephant is compared to that of God Siva and Goddess Umaa descending from the mountain top of kailaayam[31]. In order to cure Tattais lassitudes and longings during pregnancy, Utayanan and Tattai in a divine aircraft fly in the sky. This is compared to the flying of God Siva and Goddess Umai in the sky[32].

God Murukan, Lord Indra and Caavittiri each of them is spoken of once in PeruNkatai. During the bathing festival, Utayanan comes upon the back of the elephant. This scene is compared to that in which Murukan appears on the back of elephant Pinimukam and goes to kill Cuurapanman who is born in the sea[33]. It presents a magnificient sight when the celestials warmly welcome Lord Indra to Amaraavati. It is compared to the festive atmosphere that prevailed when the people welcome Utayanan to Cayanti[34]. When Patumaapati comes to know that it is Utayanan himself who under the disguise of one Maanakan is loved dearly and nearly, he becomes very happy as does Caavittiri when she gets the life of her husband back from the God of Death[35]. Thus, in order to secure excellence add picturesqueness in portraying epic events, mythical elements are included and made use of.

Tividdan the hero of Cuulaamani and his brother Vijayan are considered to be the incarnations of Tirumaal and Palaraaman respectively[36]. Tividdan who shows his gigantic shape is likened to Tirumaal who exhibits his gigantic figure

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30. PeruN : 1: 56: 272
31. PeruN : 1: 53: 15-17
32. PeruN : 5: 4: 51-56
33. PeruN : 1: 42: 230-31
34. PeruN : 2: 1: 87
35. PeruN : 3: 22: 170-71
36. Cuulaa : 1207

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in Bhaaratam. Murukan who splits the great mountain Kiravuncai is compared to Arukkakiirtti who fights bravely and kills his enemy in the battle field[37]. It is singled out on one place that it is difficult even to Tirumaal, capable of lifting up huge mountain to rule over the country and to perform penance[38]. Arecunan's skill is also mentioned here. He has constructed an arrow-roof and prevented all the rain caused by devas from falling on the ground and thereby set fire to the forest of kaandavam[39]. The churning of the milky sea by devaas and Asuraas also finds finer expressions[40]

Puraanic and Itikaacic events about Gods of the Hindu religion are also included in Cintaamani. Information associated with God Tirumaal occur more or less in twenty four places[41]. Events connected with God Murukan are depicted in seventeen places[42]. About God Siva thirteen expressions are found[43]. References relating to puraanic characters like Lord Indra ano others are mentioned in thirty seven places[44]. Many df them are exploited well to elevate the beauty, the particular qualities and the valour of the epic characters. The following expressions are the fine examples for the above. Ciivakan is said to be like God Murukan[45] and God Manivannan[46].

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37. Cuulaa : 1242
38. Cuulaa : 273
39. Cuulaa : 1508
40. Cuulaa : 1813
41. Cin : 17, 144, 167, 209, 384, 406, 449, 454, 482, 614, 681, 811, 812, 961, 984, 1252, 1428-35, 1465, 1559, 1643, 2188, 2333, 2353, 2371.
42. Ibid : 286, 316, 382, 698, 788, 971, 994, 1029, 1291, 1654, 1692, 1908, 1943, 1948-49, 2350, 2548.
43. Ibid : 32, 188, 208, 362, 598, 670, 695, 1083, 1087, 2105, 2537.
44. Ibid : 23, 30, 32, 35, 43, 145, 155, 158, 162, 173, 183, 207, 210, 211, 234, 288, 327, 366, 367, 370, 456. 473, 492, 528, 535, 620, 754, 767, 836, 963, 998, 1253, 1261, 1263, 1264, 1488, 1638, 1681, 1724, 1727, 1813, 2120, 2335, 2735.
45. Ibid : 316, 994

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Caccantan and his wife Vicaiyai are compared to God Siva and his wife, Goddess Umaa,[47] Ulookapaalan is said to look like Lord Indra[48].

Secondly these mythical elements are used for the purpose of picturing epic events. The puraa*n*ic event wherein God Krish*n*an explains to kar*n*an his mystic birth is excellently exploited here to the mystic birth of Ciivakan which was clearly described by his teacher[49]. The lunar eclipse that is spoken of in puraa*n*aas as the serpent swallowing the Moon is also utilised in Cintaama*n*i to depict the epic event. This is taken here to describe its epic-event that the soldiers of kaddiyaNkaaran captured Ciivakan as a prisioner. It looks like the serpent that swallowed the moon[50].

Tirdly, certain mythical elements are used, in order to describe the natural scenary, the structure of the city etc. in this epic. Iraacamaapuram in its beauty and shape is described to be equal to Indra's city Amaraavati[51]. The falling cataract is likened to Lord Indra's garland[52]. The mountain range of the Pallavaa country which is the permanent abode of elephants is compared to Aaticeedan which is the bed of God Tirumaal[53].

Fouthly some puraa*n*ic events are so cleverly handled that they serve the purpose of pointing out that the path of Jainism is the best. The path of vaish*n*avism founded by God Tirumaal who is the father of Kaaman, the God of Love is not the path for salvation[54]. Siva has sinned in allowing his wife who is after all the daughter of the king of the mountain to occupy half portion of his body[55]. Lord Buddha in the form of a female donkey has copulative connection with a male donkey of immense lust[56]. These are purposely used in this epic to ridicule other religions. Thus in four ways mythical elements are spoken of in Cintaama*n*i.

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46. Ibid : 406
47. Ibid : 188
48. Ibid : 1264
49. Ibid : 389
50. Ibid : 998
51. Ibid : 2335
52. Ibid : 35
53. Ibid : 17
54. Ibid : 1428–35
55. Ibid : 208
56. Ibid : 210

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Passages that speak of Goddess Tirumakal occur in many places in Cintaamani[57]. These references are made use of only for two purposes. The first is to describe the fertility of the land. Expression like, the land where Tirumakal permanently abides etc, are found[58]. In the second place Tirumakal is noted for the purpose of comparison and thereby speaking highly of the beauty of Vocaiyai, the eight wives of Ciivakan, Teecikappaavai, AnaNkamaaviinai etc.

Thus mythical elements are mostly and very vastly included only in Cintaamani. Though other epics allude to certain mythological elements, their exploitation of those elements is not commendable.

As Villi Bhaaratam itself is an Itikaacam, we find in it a lot of puraanic and Itikaacic information other than those from Bhaaratam. The mythological character God Tirumaal is the major influence in this epic. Allusions to Him are specially meant for describing and clarifying the epic events. These features are included by means of similes.

The incarnations of God Tirumaal are depicted in the order miinam (fish), kuurmam (tortoise), eenam (pig), naraciNkam (a form comprising partly of man and partly lion), Vaamanaam (dwarf), Paracuraaman, Tacarata Raaman, PalaRaaman and krishnan[58]. It is also mentioned that Iraniyan. Iraniyaakkan, Iraavanan, kamcan and cicupaalan are destroyed by Tirumaal[59]. Villi Bhaaratam also alludes to the mythological deeds of Raaman that his arrow destroys Karan, Vaali, seven trees called Maraamaram and seven seas[60], and that he prevented the rain with a mountain[61]. God

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57. Cin : 30, 232, 244, 342, 474, 504, 523, 560, 606, 627, 646 680, 739, 743, 744, 817, 840, 871, 1018, 1062, 1266 1329, 1454, 1504, 1586, 1598, 1766, 1786, 1787, 1790, 1890, 1959, 1975, 2055, 2131, 2177, 2370.

58. Villi : 2: 1: 41

59. Villi : 2: 1: 67

60. Villi : 1: 7: 45

61. Villi : 2 : 1 : 30

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Tirumaal when in the incarnation of a dwarf (vaamanam) grew and lengthened Himself from the earth to the sky[62] and when in the incarnation of NaraciNkamuurtti suddenly appeared out of a pillar and destroyed Iraniyan[63]. These are also referred to in Villi Bhaaratam.

Further many mythical events are found in order to portray the epic events. The elephant kajeentiran when it is caught by the crocodile pronounces the name of God Tirumaal and He at once comes and saves it. Likewise Arccunan saves Turoonar from the crocodile[64]. Viiman kicks down cadaacuuran and throws him to a long distance with his leg as Raaman does the heap of bones of the giant Tuntupi[65]. The appearance of Raaman, when he goes to the forest to keep the words of his father, is compared to the appearance of Arccunan in the dress of an ascetic when he goes to perform penance and thereby to secure the arrow aacupatam from God Siva[66]. Arccunan destroys the Asuran Nivaatakavacar with the arrow bestowed upon him by God Siva, as Raaman subsides the sea water and makes it vanish[67] Arccunan fights the Asuran Kaalakeeyar as Raaman fights the Asuras[68] Thus the deeds done by Raaman who is an incarnation of God Tirumaal are alluded to in similes.

Some events from the epic Raamaayanam are also referred to in similes. The speed in which Viiman goes in search of the fragrant flower is akin to the speed of Anuman when he goes in search of Ciitai, destroying Raavanan's grove Acookavanam on the way[69]. Anuman appears on the flag of Arccunan to cross the sea of Turiyootanan's army as he before crossed the sea[70]. Karnan lifts up the bow of Tiraupati during the time of her 'cuyamvaram' as easily as Raavanan

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62. Villi : 3 : 5 : 87
63. Villi : 5 : 4 : 43
64. Villi : 1 : 3 : 52
65. Villi : 3 : 4 : 19
66. Villi : 3 : 1 : 29
67. Villi : 3 : 2 : 78
68. Villi : 3 : 2 : 134
69. Villi : 3 : 3 : 17
70. Villi : 4 : 4 : 61

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lifts up the mount Kailaayam[71]. Cadaacuran who comes in disguise with the intention of abducting Tiraupati appears like Raavanan in disguise who comes to kidnap Ciitai[72]. Idimpan is like Ravanan's son Intiracittu[73]. Besides these, the allusions to Anuman as going to IlaNkai as a messenger from Raaman at last setting fire to the entire capital city of IlaNkai[74], and as carrying Raaman on his own shoulders[75] are also found.

Certain deeds of the other incarnations of God Tirumaal are also made use of in similes. As Kannan destroys the wood-apple tree which is in reality an Asuraa by throwing upon it a calf which is really an Asuran, Viiman defeats Calliyan and throws him in the sky[76].

As Narakaacuran is born while God Tirumaal in his incarnation of varaakam touches the Goddess of Earth, Kadootkacan is born to Viiman[77]. Viiman who destroys Idimpan is in his action likened to NaraciNkamuurtti who puts an end to the life of Iraniyan[78], Thus events connected with God Tirumaal are spoken of in Villi Bhaaratam.

Like the three who escape when God Siva burns down, 'Tiripuram', Paandavaas escape from the red-wax palace due to the timely help of Viiman[79]. The speed in which God Siva lifted the mountain Meeru as a bow is similar to that of Arccunan when he, in the 'cuyamvaram' of Tiraupati, lifts up the bow[80]. As God Siva nibbed one of the heads of Brahmma, the arrow dischared by Tiddattuyman cuts off the head of Turoonar[81]. Thus these events connected with God Siva are used in similes in portraying the epic events.

Moreover these mythical events that describe Nalan who loses his kingdom due to gambling[82], saint Akattiya Muni who

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71. Villi : 1 : 5 : 53
72. Villi : 3 : 4 : 7
73. Villi : 1 : 4 : 4
74. Villi : 3 : 8 : 22
75. Villi : 3 : 3 : 29
76. Villi : 1 : 5 ; 62
77. Villi : 1 : 4 : 31
78. Vtlli : 1 : 4 : 15
79. Villi : 1 : 3 : 131
80. Villi : 1 : 5 : 55
81. Villi : 7 : 5 : 29
82. Villi : 3 : 1 : 24

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drinks the entire sea[83], Vitaparuvan who valiantly defeats many Asuraa kings and takes possession of the stars[84], Maarkkandeeyan as getting boon from God Siva[85] are also included in this epic Villi Bhaaratam.

The said mythical events are taking a prominent place in Ariccantira Puraanam. The churning of the milky sea is often described in connection with God Tirumaal[86]. Mythical events connected with kannan who takes away the cloths of cow herdesses and secretly hides them upon wild-lime tree[87], kills the serpent,[88] destroys wood-apple tree,[89] and measures the whole world[90], are depicted here. Eenam, an incarnation of God Tirumaal is also noted.[91]

God Siva's dancing (taandavam),[92] and his burning kaaman,[93] are hinted too. Ariccantira puraanam speaks of Paakiiratan who brings the river Ganges down to the earth[94], and alludes to the traditional faith in the submarine fire,[95] deluge (uuLi) maLai[96] and the serpent that is believed to have devoured the moon.[97] The legendary elements that define the deeds of king Paandiyaa who breaks down the crown of Lord Indra and commands the seven seas to go with him[98] also find place of importance. That Lord Indra, Vaanaacuran and Aaticeedan have thousand eyes thousand hands and thousand heads respectively is also singled out in this epic Ariccantira Puraanam.[99]

Thus epics are replete with mythological events. They throw light on the facts that mythology and its elements have been a major influence among the peoples. These puraanic and Itikacic elements are very helpful in picturing the epic events perfectly. Moreover these elements enrich the epic with a sense of elevation and elevated sensation.

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83. Villi : 2 : 1 : 59
84. Villi : 2 : 1 : 4
85. Villi : 1 : 4 : 47
86. Aric : Naad : 2, 4; 1:299
87. Aric : Naad : 20
88. Aric : Naad : 21
89. Ibid
90. Ibid : 7 : 46
91. Ibid : 4 : 58
92. Ibid : 1 : 175
93. Ibid : 1 : 185
94. Ibid : 1 : 152
95. Ibid : Naad : 12; 2 : 2
96. Ibid : 1 : 296
97. Ibid : 1 : 188
98. Ibid : 1 : 219
99. Ibid : 5 : 19

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